notes

a recomposed version of op. 63.68 (the end) which attempts graceful coherent conclusion may be read in substitution of the original

also, portions underlined in red (or sidelined in red) might be dispensed with altogether (they add up)

now in Place

TRANSLATION

Marjorie Tichenor

STATION HILL RD, BARRYTOWN, NY 12507 tel. (914) 758-6308

Bolph Ebcking and Sherry Willer Fob. 6, 1978 Owego, NY with Willest Sharp, George quashs, Gary Will and Noil Justian, Paul Davis, Ref. Side 1 'Oughly

- GQ I would love to see some tape. As I expressed on the bay up,
- I feel personally very awkward without knowing some of the work,
- at least, because that's what's always interesting to go from.
- W3 Well, Maybe we can break this into a couple of different parts-Your general thing first, then take a break, then see some tope and

then go into a more specific thing

- RE Allright, where do you want to start.
- WS You want to start?
- RH I don't know where to start, so ...
- WS Well, why don't you start with Whore you...
- RE I don't usually start these conversations ...
- SM They usually stort this way
- Ws Introduction, we want to find out about the opticular election is right here and now, on Pob 8, 10%. And is in, only 11% you now. hat is your rain concern?
- the that's my main concern? The coins on assistance mext was . I flower.
- of a crimia. On said this is a particularly a sector to the being some before and the same of a crimia.

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cut back from what our size was and what our support was, and it came to a point of leveling off. We thought they were leveling off and they cut us back some more. It caused me to resign the chairman-ship.

W3 You resigned your chairmanship(\*chairman of the Cinema Dept. at SUNY at Binghemton)? When was that?

RE I don't know, when was that? As of the ...

SM The Sth(of Feb)

WS Is this in light of the cutbacks made to some of the departments?

RW Well yeeh. Their letest move was to take the secretary away
half time. You know Marilyn, you know what she does for the department.

She essentially is the thread that's been consistent through the
whole thing and the administration's ub...

WS So they're giving you a lower level of support than you have to have

RE Yosh, that's what i've been telling them for quite a while.

At the same time, their proposal for the next 5 years has to do with a static support system that recognizes only that we should exist.

and the statement they made about this was torrible.

hen you took it end not you do and that, e just want to know, what's your position? has ere you readpling?

"RE I'm recigning a chairmanship.

- is out you had a lot of video and built a male video situation for the entry video fact one flar and z.
- as What have you built and how lor have at bean thore;

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RM In terms of video, I've been working in video since about 169. I guess.

WS There?

RH Yeah, Uh huh. Mrs As part of the Cinema Dept?

RH No. It wasn't part of the Cinema Dept. to begin with.

Tell about the background of that.

RH Oh good. You want to go through all that?
WS Uh-HUH. Quickly, just a few tenkness

NZ Well how is it that video ...

WS Wait a minute, wait, wait, wait, We knows the question, Now don't...
I'm interested in your personal... just a few sentences
RM You want me to start where I started in a minute ago

WS Even before, even before.

RW Are you distating style to me? What this, Willoby, god dawn it. It's important to know you did other things before you did video.

RH Well, I did pottery, and sculpture.

And photography.

RM Right, and photography. I came to Binghamton after I'd been fired in the previous school I'd been teaching in.

In Long Island?

No, this was at Alleghany College in Fennsylvania. Actually, I wasn't fired, I just wasn't given tenure, which is a gentle way of easing you out, and legal.

You were teaching pottery there?

Teaching pottery and drawing and design and sculpture

NZ Now did you get introduced to video?

RM I ran into Nam June on 57th street at the Exhino Gallery in 1968. He was having a show there. I was in New York with a group of abudents from Alleghany College. I just happened to wander into this gallery and there was this madman running with marmets and holding them up

to TV sats. I said, what the hell is this? So he end I started talking, and he and I got along very well.

NZ Make friends with madmon quickly?

RE Well, I did with him. We wasn't a mediang Slight exaggoration. Second like a very interesting idea, Waln, television other than what I know about television which was just what comes ever to air. WS You hadn't used televiaten gunta If jot?

10.

WS So it was an inspiration in a sense.

RH I don't know whether it was an inspiration or not, but it was

certainly curious to me. The whole idea mas curious to me. GH to your first relationship to it mas in reference to TV and not ray, in reference to motorrainy that the more doing? You saw it as the difference with TV and shot you could do with it, and not what

you could do with impres? RM Uh yos, it was attributable to TV. I had no sense of roleting it

to photography at all. 35 So what happened? why was that Disortant, our meeting olds leik? Mist did it change in you? that was the comparmence of it?

AE well, I don't know. Init's the bind of a person, at least for do, anymoy, best he ande sense to me. I have no lden thy. I couldn't locically delineste the ressons by the sun and I mad sonse to

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EN cont... each other. So I went back to Alleghany College and sat there for a while and kept thinking about Palk. No and I decided to get together again in New York, En. I asked the president of the university here if he would give me the money to fly to talk to Nam June some more. So he add, and I went and talked to him some more.

Again, I had no ideaswhat he was doing; I couldn't figure out what he was doing. But something about him made sense to me. So we kept doing that, you know running into each other and why, you know this is all very fitzy. I think it was in Boston. I was hanging out with him at GER and we were watching Jackis Casand and a few other people who ware putting a show together, and he started talking about Russ Illustrate and the NY State Council on the ARts. By this time I'd come to Binghanton; I'd bought some equipment; I got the university here to buy some CV portapacks; I set up on campus, and get a B32, a good old B32

He Yeah. The thing I started doing was just gathering junk. As I said before, we had all this technology atting around just trying to [Million for with I figure out what the hell to do with it. I'd had no background at all in electronics or enything except mechanical stuff, and I was making a few pieces that were related to million miler and sound that were sort of interesting to me. At the same time we were fooling around with television. I made a few tapes. I was lending equipment to students.

WS What year was it?

RW I think it was 1969 or 70

SM 3, 69.

NZ Were these pieces in mylar and sound inspirational?

RH Ken Jacobs. If you want to be sure about this, it was the first time showed the shadow play, I showed then thing hoo. He keeps bugging me now. He wants to put it back together and can't figure how to get all the stuff together to do it.

WS When I was visiting you at the university, you said you had taken over a lot of obsolete equignent and turned ... how did you use the

lesources at the university.

And buy other stuff. Oh, and that's enother thing that haplened it the same thee stuff. Oh, and that's enother thing that haplened it the same thee stuff. Oh, and that's cause here they were were building what's called Educational Communications." They were just building the building. All the theaters and everything on campus now weren't there then. I kept looking at it and saying what the hell are you going to do with all this! There was a head of Educational Communications who said we were going to revolutionize the whole world through television, and the educational actions he having all these big machines, and not losting anybody bouch them. Bidn't make a hell of a lot of same to me. So I finally convinced the other part of the administration to give me some money to buy some equipment that other people could touch. So I set off to find out what conclusion that

Ralph Hocking and Sherry Miller interview

### STUDIO VIDEO

#### STATION HILL RD. BARRYTOWN, NY 12507 tel. (914) 758-6308

RN conternies me back into this GBA scene. Nam June says call this Russ guy, so I call him and he says yeah, come on down to New York and we'll talk about this. So I did and he said apply to the Council for some money and see if we can get something for this idea of yours, and the idea was to open up a place in Binghamton that would have open access for people who wanted to see what they could with television. The rough premise was to take the artists and the educators and the rest of the public, those three acctors, and just see what you could do -- as a very loose premise to see what they could do with television

NZ Did you document your activities of those years for Council applieations and things like that or was it just ongoing?

RM Some of it, yeah. WS So you applied for how much money?

RE I forget

SM The original application, I don't know how much we applied fr. What your was that?

170. RE

But you got some money?

RM We got \$50,000

WS You don't knew how much you applied for, but you got 50,000 RE Which knocked me out of course. I mean, my God! And the funny thing about that was that I didn't even have an organization. I wasn't incorporated, I wasn't even organized

You had the idea though, a \$50,000 idea.

RW Well. I think it was probably politics to a certain extent.

Russel got 1t for your

RM There was nobody working upstate on this at the time, and there's a tradition in the Council to try and spread the money throughout the state.

GH Was that the same year the Video Frenks and Ken and everyone hot

their first grant?

RE Probably. It was around that time, yeah. Well, Ken and the Rreaks were in New York then and I was the only person in upstate to get

any money that I know of.

SM There was one; the April Video Co-op. I think they get one too, but they gore very serly. I don't know what her ened to them. WS So tell us shout as noon as you got all this sumpy -- a big shock and everything -- and what ald you do with it, or what ha cook then? RE Well, it as interesting the my they gave the mone, to me. WSKZ, our local television station here who I taink was in about a million and a half of dobt because the juy who managed it just stuffer it under and left. They had to find on purpose at the live me the morey, so they have it to WSICZ mit) movies that the money no directly So ther just repted the first a cold of 30,000 to no and walked in and handed it to me. It was made out to us. I sold, additht what do I do now? Do I longe or do I star? So I went to the beni-

and opened up a checking account, Gli When did you can neroes to mene?

## OPEN STUDIO VIDE

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We started out with the name, Community Center for Television Production, CCTVF.

W3 When did you and Sherry meet in all this?

RW Sherry and I met in the middle 60s. She was at Alleghany College when I was teaching there.

WS So she was part of the organization from the very beginning?

RIE Nogher beyfriend was part of the organization

Her boyfriend was part of the organization. WS Didn't know about that.

Gets very complicated.

WS We want to know the whole story. Go ahead.

RM There are four members of the board of directors. One is Sherry, one is me, one is my wife, and the other is Ken, Sherry's boyfriend. Sounds like a great combination, a winning combination so far

Wa ha ha ha

A winning combination so fer. When it finally got juggled around probably it was fine.

So what happened to the 34,000 dollars? You actually had the money. I went down and found the place on Court STD. and opened it up.

WS So with the money then, you found the place. You didn't have on office or anything.

HM I was working off the campus, to in order to the the community into it I felt I should get a place downtown.

NZ Was there a stipulation in the grant that you do tie the community into 1t7

That wasn't a stipulation, that was what I proposed.

WS Rephrase the propagal.

RM The proposal, very roughly, was to take the artists and the arts. and education and the educators, and the general public, and look at those three things somewhat separately, but give them all access to video equipment, with no ties on that. Whatever you want to do

is up to you. And we'd find out what leadle did.

WS Sort of like a CETA grant but much larger. HI It was a curious tining on the time because the machines were ex-pensive, as expensive as they are now, block and white personals

was around 1500 or something like that, People would come in, we'd nak them what their moves were and the 'd ser we want to use a motine, We'd show them how to use it and hand it to them and say hain it

back soon becouse te need it. And they always brought it back, So things storted to evolve from Lint.

PD Just a muestian recepting the roney olng through ASKZ as a posed to the university, but no until the university got out of the cit-

The university can't be iven one by the State Council on the

orts, Because they're part of the zinto. PDI sco.

RH So I had to set up the shell than sutside of the university. Which asn't a had iden. The niv rite and I was crowy because I couldn't administrate anything as the shole thing wouldn't re any "heate.

WS They word wrong aren't they

### OPEN STUDIO VIDEO

#### STATION HILL RD. BARRYTOWN, NY 12507 tel. (914) 758-6308

RH They changed their minds, yeah.

GM What kind of events and people and things that happened made the transition from a sommunity access center, you know, here's video equipment. let's go out and make a videotape, to the idea of controlling video images?

RH Well, that was part of the art. That was always there. That

was Nam June.

GN In other words, that was happening at the seme time.

RY Yeah, all this was happening at the same time. Nam June and I were always working together with ideas.

GN Was he up here a lot at that time?

RE Yeah, yeah.

NZ Did Ken Dominic serve as a teacher to enable people who live in the community to become familiar with the systems? Wes he define video art at the same time?

NZ Tas ne doing wideo art at the same time?
RE Yesh, yesh.

WS But you got off the track, now. You were saying ... RW Paik was sort of a motivating force for a lot of these things that happened. I mean that's what Nam June's good at. We's kind of a something that runs around from one point to another and causes things to happen.

What was Russel's input after you got the check and everything? RE I don't remember, didn't get much input at all. Russel's position was that he was coming into the Council as the consultant on video. In fact, they didn't have a video section then, they were working on a special program. I'm not sure how all these things took place, but Peter got in there and everything was firmed up in film and video, Peter Bradley.

NZ Who is Peter Bradley?

RW Peter Bradley used to be the head of the film, video, and ...

90 Film, TV, and Literature Division. Just resigned.

WS Forced out?

Go wasn't forced out, he just wosn't promoted and he was inesulted. We could have stayed as long as he wanted.

We wasn't terminated. We left. GQ He left on his own steam, yeah.

RM It was made impossible for him to stay.

WS That's it, frant's it. You soid it better than I could. There's a lot of that, isn't tore? There have probably been a lot of people who have gone through your organization who ...

Ry Well, it's sure to happen more and more nowabecause of the times.

we it's getting to this whole thing of economics... WS It's hard to survive.

RE Well, It's difficult for the arts to survive in these kinds of times. They can survive, but it's difficult for them to grow. We're getting more and more pressure from the Council right now to

do thirds that are more visible, i.e., put TV rograms on the mir. WS cell, you the thore that comes from Jiany. Jimny wants that.

### DPEN STUDIO VIDEO

#### STATION HILL RD. BARRYTOWN, NY 12507 fel. (914) 758-6308

RE Jimmy wants to be on TV or what? WS Jimmy is a Democratic Popularist and the justification for expenditures on ETCand any other non-profit organization, for him. depends on broadcast visibility. And that's what's happening. I

was told that by Jiamp, in Washington.
RW Well, you can see it's a lot easier in this state. We've been going through this for wh, ... and this state is probably the most vital place for the development of video.

WS Definitely.

RE And I never really felt that any one on the staff or on the Council knows what's going on in video.

WS No, they don't.

HW Unless it's something that's fairly recognizable to them.
WS They've been able to do pretty well in spite of that, haven't they?

PD The problem is wider than that. It's the basic research-to-applied problem-solving problem.

What do you mean?

PD The times, the times that we're in saying that things have to provide immediate solutions instead of basic contributions to theory, ideas, as opposed to - make it visible, make real, make it do something now.

It's less and less immediate solutions as it is understandable

solutions.

PD Reasonable things that aren't part of something bigger. RE Well, you run into a time when you no longer have the kind of benevolencey either in education or in the arts which, within my aphere of understanding of this, that used to be there. When you have good times on the D.O.B., division of the hudget, in Albany, they'll say, apend your money until the article that, and that's all we want to know." And now the Division of the Budget in Albany is saying "spend your money in particular ways, and we want to know how you're going to spend it before you spend It, and then we'll let you know if you can spend it. So what you've got is a minuation ...

Wa Control.

RM Control by the bureaucracy that actually is the main accounter

for the money

MS and there becomes a diminishing return in terms of necesting that control become governor you just don't want to do what they want Tou to do.

RP York, and that's then you resign our chalmenship. the and of a first phase?

RE On, 1 - int nover have left the reversity.

RM My only robben is cost I don't ment to be a cretiker-adminis-trator, and clee don't ment to be computed but een my faculty and the administration as the person who has to transfer information in between. I want them to call each ther. If they're pissed off, let them cell the donn. I don't want to hear shout it, Bocause I can't do mything except get the lining of my storech eaten out a little bit more. So I'm checking out of that, And it's both sides.

### OPEN STUDIO VIDEO

#### STATION HILL RD. BARRYTOWN, NY 12507 tel. (914) 758-6308

WS Do you think it's the nature of the bureaucracy that you can't deal with anymore, or is it ...? RE It's the surrent nature of it now. It's the tightening up business.

There's another committee that meets once in a while, every couple of months, It's called the State Wide Committee on the Arta or the

Campus Wide Committee on the Arts ...

When I was here last time you were having them in your studio. RE Yeah, right. One of the things we're studying now is this whole problems of current kinds of administration that are affecting the arts. And this idea of accountability is probably the biggest problem the arts are having. I think it's a problem in education too. It comes to a point now where you've got a liberal arts structure on this campus, and the liberal arts structure is staring to say, maybe we ought to have a few more tought in ditchdigging because alot of these guys don't get jobs when they get out," Which is fine if you went to start a whole mechanism that relates directly to training people for jobs, but liberal arts has not traditionally done that. WS I wink you hit on a very important word, accountability." you could spin a lot of very interesting ideas off of that. RW One of the things that I keep telling the administration is, when they ask me if we train people for industry, I say of course we do. We train people for the art industry. They don't know quite how to deal with that. I don't think they really believe it. But how do you become accountable in the arts? It's a difficult thing to do. Especially when the accountability that's applied to you is the same applied to people who make popcorn balls, whether or not the popcorn balls are all of a certain size or have the same amount of fluid to hold them together.

WS In terms of your own accountability and the kind of dichotomy between doing all of this work and being a teacher and doing ETC with other people and doing your own work, how do you start trying to define other kinds of accountability, how do you balance out the different roles that you play? Is that a big problem? If think there's a lot of things confused there. I don't know if I can deal with accountability of all of them. The major accountability that I deal with is my own accountability to mysolf. If I make sense to myself then I keep doing it. If I don't make sense, I don't do it. Ther I do something else.

George was saying something about that in terms of doing a magazine, you know, feeling right about what you're doing. If you don't feel right about it then you can't do it.

Well, I think the main promise of getting up in the morning in to see if you can have a reasonabley good day for your self and that's about as far as I want to go with it, really. Are you harly with what you've done? Do you feel content as

a creative individual?

RW I don't really feel content particularly.

WS Do you feel discontent?

I think art has to do with tension.

So you try to maximum tension in your life? RH I try to find an understandable reasonable level to deal with.

There are lights to it.

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WS Say more about that fension ... Specifically, what ye mean

RM Well, no, It's a corcert I apply to ayaolf and try to give to

about that in torms of making yor own stuff.

```
my students and to ther people in ifferent mays, but I've always
  felt that change and tension and crossivity are tungs that are
  always must ed together, and if you don't have these claments working
  ar and in some wave, then I tend to the wout need. I write this
  need is a particular i was. I guess a calld define need as being
  Bom it ing that a person " .ld need to do ... a jorson rould need
 to recognize need if tray had to have some other outside fires to
  cause them to do something.
 WS You have more of an inner force to tell you.
 aRM Youh, in some ways. It is a war and in ide me that on is m to
 do tino things. I'v go' was inshe tine of my beginning staints ... They'll wait, sometiding or television that girbs some if us has
made and may, well I come by to the program like Startrok and
amada and any, woll terming to de" So they have to a mark at a trained and that to the face and for the case of the profit area in order to get an indenstrating to go many from the to the training could do. I'm interrupt to go many from the to the training could do. I'm interrupt to go many from the to the training could do fart to the mark of the form indenstrating and I are to the total from the training for the first training and I are to the first training to a market photocolor of the first training traini
 with the idea of communication.
  NZ "h p g m e f r
RH If it's a communication to yourself.
WS I I fe to the state of the s
 own wideo work is very torsonal.
 RH I wouldn't callAt't'erantis, no.
  Oh the tage's run a to will get on the gr scoton.
  Es a me an
of netrotions You're a time se, we eve a numbinfut or asition
tint you onk rath, this on and rain and retart, so four ex rince is lot ador thin lot of him so less and o ribelt a address tione but on on or or or actual rom re-
and when the know when to one orki. it sot donts and to kn
when relier dein the cli ... But a sample co be to to a siden of return I the norman and securification can be
  WS It ril overlars?
RF Yerh
 VS well as that all right?
RH It is for ma.
WS You don't ever get jealous thou woo le ale de en son
int to do ' ron
Ri 'c. I tind to r r r . ' r _ 'r . Loar do .t.
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Rolp' ocking and Sherry tiller interview 2,0/78

### OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN, NY 12507 fel. (914) 758 6308

WS Do you think you sacrifice doing y 'r work i't toac i g. RH This again; My own work is all those things. See, thit's to problem. WS You have a very mature attitude towards it. Some poo le don't have a division in their lives. They go to work and do work, and then they do their art. BW I decided a Long time ago when I was working in the factories that I didn't like this idea of wording in a factory and then going home and trying to play. I wanted to find a mething that made adot of sense to me on all levels, and it inspect to come out being art. It containly wasn't thought of at the time, but the concept was W3 What ocncept? RY The concept of finding some way to live your life that was sensible. WS So your mesticitie embodies your whole life? RM I don't know how to answor that. My visual sestatic is part of my life. I have many sestation. If necessaries ly esstatically, I have many sestation. of living, of how to go about living. WS So that has to do with the decisions that you make in an ing ing basis. RED Yorh. NZ to that apositic to Ralahy I'm not size mly y : shed about Ribits again y econa i doctof as.

NS I'm a to be not life to about Maring decimps.

NS I'm to Jump a trek. WS flor o 10. an Nam June when you came up ore, from welly, y right video to eas. or same didnigues to ad with the RR I of the wetched two rights and the well of th on Nam June shop you came up . ora, Erac ... lly, y I farst video for it. It all works out, oce. NZ Do you feel slighted that Non June took the erecht? a cori us relations dp. I am't feel b .? so t it t all. WS Je 'na twenty monitor

et bonch of ald TV sets -

Ralph Hooking and Cherry Miller Interview 2/5/73

### OPEN STUDIO VIDEO PROJECT

STATION HILL RD BARRYTOWN NY 12507 fe. . 9.41 758 6308

built at the center? of Was the first

No. It was built in Tokyo

GH Was that the same situation, was the idea generated by Nam June and designed by

and irritated A. Yeah, Astr built it and Nam June RH and found ways to keep him happy and give him enough money to keep him in the states for a while and make his life as comfortable as he could through whatever moneys I could raise (laughs) It was all the way around that way.

WS What are some of the developments of the different identifiable phases of the ETC? How did Sherry come in?

Sherry came to live with Ken and was looking for a job. I think she applied to Ken Dominio.

(to Sherry) What kind of backround do you have?

RH Neil, you didn't let me answer, do you want me to answer or not?

Maybe Sherry should answer. WS.

I do this to hell all the time, two or three times and then he shuts up for awhile (laughs). She was looking for a job in. I think it was in psychology and (to Sherry) you couldn't find anything, or the things you found you didn't want.

I was overqualified.

RH You were overqualified. And then I had a secretary, Linda, or one or two inbetween, and you decided to try that, so you cued into it, So (to others) she came in and took over, kloked me out. Sherry has a backround in psychology.

Sherry, could you say something, personally, in your own words, about what Rauph has just ward, how you came into it what you thought about it; how you winted to develop it; and, you know, what

happened the way you saw it? Sure,I came into it I win somewhat interested already 'cause of SM knowing Ralph, and ouviously ['d been fown t, the Esquer many t men before I metually started to work there I had no backround in television at al' - i'd never seen and formit televis ... al never even a convet of myre if any are much a to ave anyth a to fr w th a v mich 'es a ko trut, they ware and I rain were how to run them, I couldn't run a take recorder, a didn't know how to run a film camera, or projett, ar anyticag " ke trat

But in stalying payohalogy. Id y a name are saistal os which involved analysing sime specific mental funct in with, you know,

looking at the wave form ?

Many moons later har har the track, it was a bad isstill. SM Many moons later WS.

well 'm just carlada I a same you were afrant of the mainines, NZ but taking psychology to the masters level. I would just gless that you would come acriss, you andw, the scientific process would bring you to, you answ, some kind of initiation with the kints of techhilogy which now seem to be filling up the experimen al televisit, center.

Raigh Hock ng and Sherry Milier interview 1/5/79

### OPEN STUDIO / DEO PROJECT

### STATION HILL RD BARRYTOWN NY 12507 tol. (9 4) 758-6308

Well I tend to have an analytical framework, I think, in the way that I think about things, but I didn't know enough at that point to really understand how that kind of way of looking at things could make any kind of contribution to the Center.

You realize you must have felt that you had a contribution, that you W3 were needed in that situation because you went into it with like a total energy.

で、これ、大大ななの

Yeah, and one of the things that initially interested me, personally, was working with kids in video, and I did quite alot of that. I thought you were trying to figure out a way to fuck me. (laughs)

(laughing) I'm much mare discreet than to say that

She was trying to work with the kids. Ralph, you got it wrong.

SM Actually I was interested in accruing power, haha. No, I was interested, really, in the kids, and working with kids, and seeing what ki is could do. But I'd also, through school, taken alot of art courses and was very interested in art, and met Nam June at the Genter and was very interested in that specific aspect of it. And as the benter tended more and more in that direction ...

So what was the first tangible thing that you did when you started to make a commitment to the Canter, What did you start to do?

I typed (laughe) and filed. SM

So how many years have you been working together, then, on the center, what was the year that you entered?

I started about '71.

SM So that's '7, to '79, that's like seven years. What were the exciting WS th and that started har, only ? " mone, that must have been a very dynamic thing when Sherry cime in and you started having a real bream izat.on.

Well Sherry idn't carn to in rate n t, happen, we always nau RM

a real organization.

남호 But she brought alot with her.

Well I don't kn w, not initially She Just came in and started types , Ril and taking care of the correspondence.

\$to Sherry) What is you have to day about that? **WS** 

SM It's not a very comanta point of view but it's adurate.

laghters well, I was a we're it a post-r minter period. Well what #S were some of the lightlyhts, I mean, wort was the lense of chilaberation? You put it in a very orithat a cut of value, but there must have been a seise that somet on was, as we have a sense in trying t got a possible magaz ne together we have a serse of alit of energy r a open as up together, matables and alst of > ... have that sense?

We still have that sensa.

Well say something about that. WS

The let of the fix a marth. Tolevials Genter is that the an RH export mental televising contact that the text of the interest and to evolve in and deal with lear it has always been that, ever since I started it, and it always will be that or ease ["ll cl se it

WS It will close, t will close, it wait lose.

. don't it to turn into a service organization like Mark, ir simeth is 되면 I so this that mands but each priment. Inst was sever the oran se

Raigh Hocking and Shorry Miller Interview 1/5 4

FR. Ldary 189 on which a con-

n Star Car than

### OPEN STUDIO V DEO PROJECT

STATION H., RD BARRYTOWN NY 12507 to .914 758 6308

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Could it go on without you, Ralph?
        Uh. it won't.
RH
WS.
        Could 1t?
        It probably could, yeah, but t won't
RH
        The strength of an organization, it seems to me, is its ability to
        This isn't really an organization, .t isn't a group.
RH
W.S
        No? # 1
        No, this is my goddamn sculpture, you know, This is part of my sculpture
RH
        It's a very personal thing to me, and if it changes radically, I have
        enough control over it and I can just shut it up, dissolve the organ-
        ization, it no longer exists
        I think George would take exception to that point of view, wouldn't
WS
        you (to George)?
GO
        Why?
        Well, I don't know, there seems to be alot of, you know, I don't know,
RW.
        I wasn't trying to force my ...
        I absolutely lon't take exception to it. The important thing is that
GO.
        one be clear, what it is that me as ining.
RH
        That's right.
        And I think there are no rules in that respect
20
        And I've always fact myself to to a back growth-4 tator, and that's
Ri
        exactly the way I feel about the Seiter
                                                                                         1.3 mm
        The must just form of government.
do.
        I think it a T'd ave to ave anior to I we could I mi me.
R.A
        it has may exist in very tiny little situit and
        fits the only th of that wate ingth a cone a ro. . Ways, in
КН
        ways at least that [ find reasonable.
        "t" an automative to observe any for auto-
       de l sc., the reading to the stry text local to whatever has to be wine. I there', when he let the feet of all the streets are every by a state of the streets are every by a state of the streets of the
3
       I'm sten to whit they have to day but 'il . what think make.
        serie. That's infrint, everying an we that' to way it
'I I Ke what kinds of decisions?
       Taye us as examile, a sier fac examile where a meight is among the
43
        and you for that you had to enter a character of any or then
        of the direction, which is fout it was concert.
        I don't remember them, I just do them.
RH
       C't got a that range of the par that the se-
SIM
        really quite that complex
RH This sounds radical, hahaha.
        vien you found out you were cut, say, /ou kno
          remember you has a meet his about whet a
                         promiser, say, trommy a stor view, as an outsider, seen
```

in whit, while by the move via sine definition of what I t

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#### STATION HIL RD BARRYTOWN Nx 12507 to 914, 758 6308

- R ...ont ) .. yeah I've bee, the king words, I really think that words define things to a great extent the State Juncia of the Arta to me is a place that is councilling or is a punct of, and has to do with, the arts. I see this is a fairly definitive statement, unlin the case of television, I don't think that wilt is known a let televis n part caluraty relates to the arts. [ think it relates to intertainment, in! I tim't think it's the Site Council of the Entertainments And I while dike to see the moneys that they ave go toward the hiea of funding places and people that are ') ng to specifically have the .m wilse, urge, and need, or involvement in, the arts. And it's a politica, organ ration, and they have trad to ally tried to figure out ways to support alot of the g s that f am a for are putsise of the arts, and I'll go further as we to and try to define some of what I think art is in terms of vide . It's promise thus must people think think it is.
- WJ Well say something about it now wind a dire on it
- RH .m. wall, sh t, I keen lasanate threat
- fat h m, at h m kA w, He'r w' .
  T'm fragile man, y a can see that at me in tack to the Sate June... 14 4 H of the Arts thing for a minute of wind in the same of reabout two genra and was fight on a trot me at to value by to argue wathing that wanted to be expething that I have note to the letter for this while, they just eviel many to the morning Try, or the long that I in the weet ker! I coke to, " See, to to the TV Entire and factly a delicity and the exthe tentine we take with the shapes to the war and the war and the war and the war and the shapes to the war and the shapes to t 9 1 169 1 3 f a t refe for fareful to a row

1. 2 |P .

WS . Wait a minute, maybe not me (laughter .. )

and in the fracth aces, I still see televi, on as and if a sculptaral thing that has mass and sculpture to it.

Could you slaborate on that? Miles.

T just did 역원

Year he ald and now the fafth category of all the thous you indn't

Raigh Hock to and in the first are ex-

### OPEN STUDIO VIDEO PROJECT

#### STATION H.L RD BARRYTOWN NY 12507 fel. (914 758 6308

(cont.)...mentlon. WS All the other things I didn't mention is the problem of the fifth RH category of nonexistence, or something. But I think you can come to that kind of a decision, like, first of all, documentation. It took me a long time to figure that one out. . t seems to me that you can. go about gathering information in particular ways, and somehow it comes up as an understanding in the pers n who is cathering the information, hopefully a clear understanding of what the information is, of tre event or the experience-- I keep going back to the idea of experience through tolevision or through the viles camera or whatever

And that happens differently in these different catagories because WS

the content is different.

Well I think the most abused category is the documentation area RH So many people are making shappy little entertainment shows and calling them documentaries.

Where is the line for you between art and entertainment? WS.

A thought. It has an intentive thought ... .... RH

An intentive th whit- what do you mean, intentive thought? WS.

I have to use examples of it, I suppose I tounk nomework can take my aching and make simuthing pretty, hap a hound track in it and run off and rel, t, which may be the common that they i t. ir, I think somebrdy might in my mic' is t levelop idear V till leas that are immortant to them uil important for them to undor tin! think there is a different intent there, there's very intto wick carried to the first one

Pant makes alst of sonse to me, that art affer, from other forms a call it, what, " "Mid. arec, call communication of that is west the projuice i tin that it is testing ill tone sit, Ant the are pur by of conservation that if . It of the entrarement with the med am that I ffer from the assum ton that one . It is much re for an aud ence or f r an effect of for a idea

Or to make a living RH

r to make money, whatever, for, for, for wintever. GQ

The same dea, think, call to ream for enos, a smething that

RH

What do you mean? 말다 wall I think a so intent in the war fools with schemes who to early RH a sut white they trom it is the time with a time of the time to th artist does.

How's that's

Just the way I said it, I mean I don't know how ...

fine year to im that the transition of #3

NZ Intention

R: Intention, yeah For the sake of t - problem, in solvin it, or for the sake of ra sir

.a dollar in to. on to the next buy roject in bulle mary the Jeans So ent

c in sector a cheri's a by waiting at ... which coture for Matchiar lengtaming

Ralph Hocking and Sherry Miller Interview 2/5/73

### OPEN STUDIO DEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 to .9 41 758 6308

#S That's what Carl Andre sa d about mountains. He said the reason he climbed them was because they were there -- and that's the artistic in him too, I suppose And the other intention is to climb them because of something that you get from getting to the top.

The problem is is there a reason to get out of bed in the mining N.S. That's a little bit unclear, wh, part of the reason to clamb the mountain is to feel what it's like to go up the mountain. If you're climbing the mountain only to get your name in the paper or to meet the man at the top to take y ar picture, or something like this, then I thank that's a different intention But the artists, or the arts. or the sciences, I think are very well and year this Art intention is very wn goal oriented, it's self matisfying.

WS

It's incredibly goal priested The goal .s to find out more about RH what you're curious about It's a hel. of a goal, as far as I'm concerned. (laughs)

And that relates to experimental because it's a kind of correlation WS

thmre

RH Yeah, yeah. There's always the residue of the old debate between art for art's sake and art for a purpose. And those are such or de terms in which to state the case, that when one is forced to one a labor the of er It appears, always, as though one is reviving an all point of view, as that we are mount of view much be real to some extent as an art for art's sade point of year and then are a the intext I a meante history. On the other hand, the issue as it was raised when the art for art's take point of view was inter desited, was not very at the In rolat onen p to the whole quentling f what a mellion is, and what the potential for i alogie withir a med am is I think this is the fire tingtion that's very hard for se in who havon't works, a ling rate y with a med im where you actually feel your olf in home cat with someth no that' com no with a tay hel in, his you'r sten co art for the class that come from the modern tase forather tall mystem for easy are a set of buttle te as on a r

The art for art's same the part attentions and tha f ft sa-

never made a hell of alot of sense to me

Wer there one with a style it but what they mean by the The del functions for taken are refusit meane you're laway being affecte, y ariaffect of the article. it that so dit from w. h that to for the write write

so and the presentation of the work of view afterwar make t seem. I bean smoth was hippeling this " was have " wit ranned e or with niwhitevir it was, whether is out this withing the harpens the lite kethon that, instead is what you called martin ation the aren abovey a there to relate that the very act of delng involved a lot as in their a excitation of the fr alt' live It' , the start start' and start's and star

building a case around your activity of it fir what's same, sa on' in art, ar fir wrat cake for out art for art's sake it's art for comption of sofs sake, what sake

#### STATION HIL RD BARRYTOWN NY 12507 to 9141 758 6308

(cont.)...do you do it for?

I do it because I choose to do it.

WS.

Self-make. the self is what you do it for I suppose. It's the only thing I have to isal with really, is RH myself, as we all do.

What does Peer Bode wave to may about all of that?

don't see myself as an isolated point This is part of the d.fference.

Who said you should? or would?

I see mysolf as a part of society. I think art for art's sake, RH quite often that argument related around that ilea of living in garrets and

It's a sociological distinction, real,y. GO

Ralph is in a situation, though, where he does ris own work and many of the people around him, students and people at the televis.on center, benefit by the fact that he's doing, you know, art for Ralph's sake.

But that would be true of any human being who had contact with any GQ human beings. If the activity were a lie, or if the sit. Atim of

students is a fact and a truth in that ...

That may spring into an interesting question about who do you think you are doing your work for bo .des yourself?

Oh I'm doing it entirely for myso'f

- Totally for yourself- but there are neaple who benefit from it WS.
- Wast wast walt. Let me get back to my works I Knep, att me con RH fund You're talk no at sit this wife stiff that I'm work or with abothers here and butting together - ... cas in vide . I'm mimar ly Ising that for myself and Sherry's plea r whitever. At the ima time, I know that it is a collish rat on I know that at the ime time there are a stof other thoughthat happens with that procuse " got ileas from that that they cross over to other in at No mays he mag thinger that " in that war - no so a t him, " it " on the arternality set at the introducer of no whom it is the the other day. I'm try no at the care that I work stronot my to me right nime bock of the interest of the total to the total with assertant into at the the total with it to no neart-work of outling, cheep's, with the mitigate, the residence of the theory of the transfer of the set, it is the things of the sample of the set o came mother with rest of my called the load tape the vertex the tributs the load tape the vertex the tributs the load tape the rest to the tributs the load tape the many ment of the text of the half the a few more than an allow more than an allow more than an allow more than a load to the tributs and we allow their than the manufacture and cut the tributs and we allow their than the tributs and then called the tributs and wait. happening but of it is, and I was taiming to what about it the other day, this blowing my mind because the lett is across in oftense

except you assi, with your wiris, with this. W.S. to which Te Phit's the first time I'm ine the time 91 m backy rount to i mite i in the rink i the affects with write it in the early the rink in the rink in

ideas and not using the machines at all.

#### STATION H ... RD BARRYTOWN NY 12507 Ie. (914 758 6308

R" (cont.)...may so along with some of that. Ralph, do you perform your artistic activity ever thinking that people are mon t ring your activity as you of

R.A. Start over again

You part of the activity as an artist. I'm just curious if you're.

R: well I'm getting really thred of, well, go abod.
. I'm just curious of you over act with the fact that there are

people who are monitoring your activities your stalents, or the New York State Council of the Arta ...

WS Your public, your public

I'm not a performer. I'm not a performer at all. I have no in-

tention and no ability as far as that is concerned.

But this is a parformance, Ralph, right here you're involved in a WS. performance. I'm sitting here in front of my fireplace, and I'm sitting here RH

shitting the shit with you ...

But you've got an audience. We're here WS I have an audience every place I go, man ...... RH

This is a dialogue

And I'm not performing for them. RH But it's more than a dialogue because there are more than two WS.

people involved. Well who'n the audience, but who is the sudien o It is a no -70

constant audience.

Watre all sverything at once. WS. Right, but in a performance me thanks of a situation in which me G0 person performs for an allense, or a proup of secole certain for ....

No. a performance can be multi-, es, ed . WS.

That's right, and it can in into wind to be a performance, and then RH

is not intended to be a performance.

- Right, well that brackets it, t it frames it; that frame isn't here SO Halph I remember an evening when you givited me jumn to the enter along with a banch of ithir proil and showed a me of your work .
- It was oliger to a performance exist to the that' apender RH Me is this idea of teaching was git in the free my on find my to point where T try to indically structure which for help a W don't know what is soon to say, who may not le notive it whit may out in wat in talk ne about if ettly to this Kin lead in with performance in the massic sense of trying the

WS Performance with stigma

No. 1) the last gense of trying to take comething from the post transfer of trying to take comething from the post transfer of the agent of the post trying the second of I'll go into it and hipe something har en . I ever never rever have anything in paper or anything to remind me of anything.

.iw ab ut a more general cate i, called comm cat. na WS.

well, you could use that ""m trying to communicate right now, year I agree with that. It's very broad.

But there are different levels of the task, and I want to get closer, I want to define ...

Raigh Hocking and Cherry Miller interview . 73 OPEN STUDIO / DEO PROJECT

#### STATION HILL RD BARRYTOWN NY 2507 to 19 4) 758 6308

You want to define communication? WS No no. I want to isolate different areas of communication that you may go through as a creative ind.v.dual, from when you get up down to when you go to sleap. And there are infferent qualities of communicating or different situations in communicating and some of them are personal, some of them are performance, And I sym, athize with his trying to force you into a ,westion where you acknowledge a certain change in intention or an accomm dation to a situation where you get into what I would call a performance withation, too. And I want to qual fy that by asking you about different levels of how you see yourself as a communicative individual QM Let me try another tact on that; maybe it'll make sense, maybe it won't I try, consciously, to feel with myself and feel with other people as easily and simply and furthrightly as I car. I don't have any sense of paration, ask may. Now in a while it crays up. but a mailly I can get that but of myse. I try to, again, but ip in the man, it is a travely for thick all forms. It's think illistic in my that feeling, to I rive that feeling, fravoising the talk is front for a feeling. I have a W3 PP the grant the true I such the review and "ye into it more. To what y alvo and that a to the contact the part of the part you take the first of one time? WS 9 th a a man , loss formal transhit I had he have RH When you refer to that situation? WS RH But attends a teaster, etta area to the areatt a galla ₩5 rasting, remetry fore trail to waste term

that to the rate of the rate of the rate of the state ranking the remeth of there are if the rest than me 40 RH wasn't performance it was a demonstration. An exhibition אי ון יאה ל יי ה או בו אי The state of the s 'I'm doing what I do. in fact. I'm let for the trown order to the end of the first the case where a first the case where the case to I i the wwitt or a symbol of the arms of the second of the second of the transfer of the second o

Fright dick so a liberry % or interview

### OPEN STUDIO V DEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 tol (9 4) 758 6308

(cont.)...to continue.

But you can have silence, too. You can have a few minutes of WS

silence there.

Year I accept that, too. And we do do that, that does happen. RH But you do come to a point where you feel that if you don't get get some stimulantathen you're not going to come up with anything.

GH Speaking of stimulants .

WS. What kind of stimulants. .

SM Yes?

I thought maybe we could break and look at some tapes. GH

No no Well wait, I just want to ask one more quest in . (inaudible 2% joking), there's a little bit of a lops dedness about it all because Peer has something to say and you're trying to ay something o'm interested in trying orientation; which the dislogue i little but more comprehensively by taxing jos per fically went the et milit in have been in terms if in , what you've see ! . What are the h in noints! Whit we trook thing to be in the first of , t 'y mile ( , L , thing to

high points? We I W LLYDy y A're thatthe, a reath . . . R. H.

a table in a ctime of his tree

at me found what I'm may have a don't took t think of high , we t. inn't tond to think if - relate that to toleven on, I all theevel on but the arab em of trying to find a lavel of organism to stay there, and I just don't think you has Is that "we as may high to not and so many low points to an many middle west that I don't remanier them all. And I don't really find them things that some people do find, and I just don't know if 'm calable f this.

mas Peer Bade, would you concir with that abservition? It your 165 experience in what you've lim together in would you may that you chall lef me high moint, that there are cental a things that are,

you know, that you exact point to an house mortant' it's difficant for me to anower. It am togets out another con-PB.

versation, like me dealing with my a tration and my ivo vement. Well, f.t'a a i aligne it sight to a spon for every a to may 743 s bething he and if y a west to unswer the quoit in you sucht t be able to If you don't want to diswer to them you don't have to we a say dimeth of about high in thank high in ht d an art f citi into f a freeze in time in mean and innet men we warking the the "v lenge, and referring to one is end on on ther words, this north in Kind of Typhenity say with it the kind of the sg 4 Aug whils making a do impitary does. It's a very let for a a reach to de ling agmething i em in the . It i shot want to be halled

diwn. int necessarily, I mean, I'm not defend int him quest on About high boints, but I think it's interesting that it came up because I to ok tut to exactly what vites is not about. I when sie is asset to state that high mints, one feels a resistance examp from that which creates the thing that we're talking about, may a sign wint a I have experience. It's something that stade out of the course of I for by its separateness from that. Te what of view mont say as

Ralph Mocking and Sherry Miller Interview :/6/74 OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 to (9 4) 758 6308

(cont.)...someone as long ago as Alfred said, that all experience is exceptional and that we are trapped in a network of oreated language in which we don't notice the exceptionality of everything that is, and so we make them less exceptional exceptions, ordinary legal kinds of realities (laughter). And by the elimination of, and I mean I am now inserting this, by the elimination of the expectation of high points, one moves away from sex for the purpose of orgasm or something for the purpose of getting to this -- whatever it happens to be which is also the end of it, also the death of it, and moves into the area of a live middle, of a medial region in which exceptions are everywhere-

163 Finish what you're saying PO

No don't ask him a quention, let him finish WS

Gle Jo ahead, go shead

You bring up sex; sex is a good way to discuss high points. PD

Gu Right

Do you remember the best sex you ever had ... probably not, I mean ... Pa Well see, you're asking me for a high point y, ew of sex, and when you Ju. ask that question, um. I mean I can remember extravagant kinds of experiences, but then if I ask myself what is it in the nature of sex that compels me to want to think about it a whole lot, uh, it's not that. In fact, as I grow older and I hope deeper in my awareness, ..

HH W adom Wisdom, whatever, I lose my interest in that kind of excitation and gq.

deepen my interest in something that comes into play. What's a high point? A high point to me is an abstraction of thought not "gee this was really a great day, 1976 .. ..

High point is a really lousy description of ... HH

PD It's really bad

... and this isn't. T'm not trying to attack you or anything K 1

I'm going to defend myself, don't worry WS

we, in terms of high no nt, thank you can find, if you want to talk RH. about specific issues in specific times, the idea of pivotal point. perhaps, makes more sense to me than high no nt.

받음 It's similar for me

, can ford things that have charged my life to particular ways. < H JRAY. Hither than lefens my high wint one tion, let's talk about

WS. your pivotal points.

My pivital points the problem with my pivital counts is the same H 1 pr blem as my high mounts in ion't remainsor a last orgasm, nor do .

That would be a problem, I would say WS

well it isn't to me, at all. No, there's no sense in trying to remember RH them, I just want to make another me and also can't remember the last time, except , suppose I can remember the last time . war, in "we been as damm depressed lately I can't remember the last time I was depressed either.

in. laighs) aske! the question is a had time

SM But I've had imgaims and lepressions in the last few days and I don't R.J. romamber e.t er le if them So I don't lea with th de extreme der well, I tend to but thom. . I want the extreme, 'm after them il the time, but I.

#### STATION H ... RD BARRYTOWN NY 12507 to [914 758 6308

. don't want to carry the conversation into my limain bit I feel very strongly about measuring my life in terms of very high points and low points, and I keep a pretty careful graph on them You can throw me a day in a year in my life and I can give you an estimate of where I was on that .

T'm amazed at people who can do that, . just can't do it. RH

Why do you do it?

Because I have a very strong same of my development and where I am from day to day, And I just remember.

I guess maybe that it's just a difference in- I would measure it in terms of an integration and where I am now is the product of all of those things.

If you take the question, what you're asking me is whether or not, RH perhaps, I an maswer a west , that's important to you, and I can't Well that's why I'm sitting rere, 'chause I have the questions that are ₩5

important to me and I woulln't be were inless I was tel to ask them Well that particular question I can't answer, is all I'm saying, . RH

Right, well we should good to som thing elas WS

Which has nothing to in with good, bad, or indifferent ... RH

Let me taste that scoton, let me taste it dq

But motually I was trying to get nimething out if you that related WS more to your mitantion than anything at of me, Because I would like to know, in the nor i between 127, and where we are now, what some of the more, don't any high me ata, nivite, man able, y i harw. what has and ichima? of a time it save your f work? An when I say work I don't think form a modific work, the result the work

I'm not trylia to dedge the post, a alm, I've got the came camed 7.1 problem, And Sterry's to , o tet form't remover to ve , well, and I don't really think in the list it also a taken the law, and I don't ofter think very fer the fature

But the trust sears that incl a course you incl to WS. rat wight your trukens and mentice in the first y Yeath your yard and it is, importing out to the a Maybe your in C. It son, a some star

RH

WO Well I would like to see some tapes, too.

RK. Okay

Sounds good . WS A of of white tan a consension of the property of the property of treate pice or all the roots, and given 42 them say house has practice which to pare ment. And you, as an

ing v 1/a , ca , on siwe 5. y , er w you is t can't keep up with it. I mean you gave the space... We I to not my nature to an about theep and with averythin theet. 81

Naphen records on the home with the page, all the last of the home of the second of th that we would not acknow take a country of the

this state what here a sac size you when you have 25 accome none to the sir the some news, there set and a na antra gray horping

FIR W. Ch.

and works without ambidy.

t doe n't

talon tooking and Sheiry Miller . iterview 2/6/21

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#### STATION HILL RD BARRYTOWN NY 12507 to 19 4, 758-6308

It doesn't work without osomle Much more than the rent, and it's such more than ...

SM

WS Well say what you want to say

The way that the Center : structurel a le trat very efica tely SM ned a come, seed yer, part alar weaple with very set ou'ar interests. Add thing that he fitne threads for terest as a commitment to make that apace and those tools avanable to other pe ple so that other people can i, the r work. Niw what I look back on in seven years, and may that wis important and that was important, is only my perception of that, kalph may have a very different perception; Pear has one, Nell has one, and they're all different I don't think that that's really really the sale I mean I'd be glad to sit down some other day and talk to you about what I think was interesting to me

WS Well you're talking about a collaboration that has a kind of a serminess quality, right? I must there's a kind of reneral continuity that neems to absorb everything else. It's very iterest in because I'm very different from that way of thinking I lectroated things very spec ficulty: I have lates, times, moments where the year ex periences happen. I measure thom; they're re-risi; they're in amonted; I get them net of the outtire; I tientify mysse f with them tak ny mace and my part o mit in in them, and y when a mouth is very i fferent and to interest ag to make it, for it rectails.

you talking more about it.

was me nit it the way, wrham fine t int in the , early in y, which mentite the way, write a limit that in the year of the same of the same

for the individual and I don't ...

The Advance of William William States of the Control of the Contro WS You let him do what he wants

or or line to the transfer of the transfer of the transfer transfe

MG. Pat yous ??

5M Lucy Castelanitz who, how has that moreon monetation are a lower of leaves with the ears? Or, you've never really pursued a public...

He ? in The gad what Im rack why then hit it is a contract to the love of monor, fittore of the sector

Ralph Booking and Sherry Miller oter ew ' 5/23

## OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 2507 tol. (914) 758 6308

(cont.)... just doesn't seem to compute. / pelieve in elucation that way, toom I lid the same with my students I'll go in there and I'.1 to what I can with them for the time that I'm tiere, and then I expect them to pursue their own interests. I expect them to pursue them in ways that I may not know about.

Maybe you're asking too much, Ralph RH I am. 3.t I'm going to keep assing that ecause I think in the long run, that's what makes sense to mo And it's a lifficult thing to do right now because all of my staignts want me to tell tion whit's

right. And I don't know what's roght so I can't tell them that and tend to confuse the shit out of them. But maybe they need at least 1086 % one person to confuse them.

In how to be a student, or how to so about on structing, you know, visual works, or how to pursic knowledge in the to .

I'll give them the same framework that I give people at the Center. I'me give them the tools to work with, or i'm critique the ideas. I'll talk to them about the ideas. But altimately I'm not going to run around and say "oh that's horr.b.e" or "oh that's great". It's very level, usually. I'm more likely to say "that's bul shit" than I am to say "that's great." If grantiess occurs then that's what should happen. If shit occurs then I'll be more critical about that than I would be about the greatner of does that muke on se? It makes sonse backing of my experience

QH I'm not the ot dont'r father, I never have felt that way

- I think that's general in teacher . Here strients one for that and never get it from teachers in our that teacher is out cooking for somebody to .
- P. I think Ralph and Shorry have place street, particular a sevidual kind of spice where they're fire to the a their where
  - Well that's the read said to of every and to one.

    PJ But atta, we I have the work and every the attainment of the page of the ned 3 mile 1 who to nx in the well to it to in reason to the tools
  - AH Pair, I think it's common for a lews teach to try to makesure t at queto s ter rote to the that the staion's sate that - , t point where they will do it for them.
- If the entry on what you're term is, labyed to the amount havet any trade recomber to a title the limit of the later than a three to any other the control of the term of the later than the second of the term of the later than the l It earls in what you're term is, but so t the simple haret
- or this university.

  In this raint, but that's i ffere," then, whit you're saying the goin to all to resemble the rest of it's, uh, teaching, whatever.

#### STATION HILL RD BARRYTOWN, NY 12507 fe (914) 758 6308

... (trying to find place in tape...)

Can you reproduce tape footage counts on that? Can you notually get away with ... I've never been able to use a footage counter on ...

If you use one machine then you can use a counter

I've never even been able to do it on one machine

Even sawing machines are not compatible -- same serial numbers, no... WS.

Do they make them on the same serial numbers?

1800, 2600, 2850...

RH

(machine hum and rumble...)

My high point is a low peak, you know, I'm going really downhill. I like to put alot of energy into it for a short period of time

and then relax, But you don't, an vou can, you know, carry on. I like alot of time. It takes me alot of time to really get what GQ he calls the intent of the work. Generally it's very very important... WS We have two approaches. One of them can go like that and one can go

like that, and catch more that way. (more hum and burble...)

WS (cont.)...no but I agree with you.

Jo I mean just to respect the work ...

WS Sure, you're point is well taxen. I have to over-emphasize it.

GQ Well Ralph, does that tape have a name? I mean I'd like to be able to refer to it in my mind.

RH It's got a number

GQ What is the number?

Wait, it does have a name -- the Logs typo -- "Logs Tape II" or something RH like that .. Will somebody get the light?

after the tape ... )

GQ "Legs Tape II" we're talking about ... dary -- go ... WS Leg I. Leg II...

GQ Owego (laughs)

RX The first legs tape was called "Scrambled Legs", infortunately.

(laughter in chiot.cally amoud ble conversation)

GH You've been working with the human formy and controlling, dealing with grey levels of an image, and what seems lka a contrict if a numer form, biomorphic form, generated and for me, there seems to be... I'm just wondering how you feel about that very cargo area between the generated forms -- in other words, the very hard lines and that very curved line and ...

H gh! white along the grey tone scale?

The first tape that I showel you which had the generated image in irrect relation to the himan image is your confining to no right now This tape has, I don't really see the shales as being ther than treatments to the basic strictire of what she is and what she, how she reacts and what she does I don't see t as a different thing.

G.4 In other words, the intention there is of with forms but the inter-

action of movements with control.

The intention is ooth, is for sherry to realize what she's about in RH terms of making shapes, and for me to real ze about how the machine structures things so I can structure at the same time.

Tt's a collaboration WS

It's a very collaborative thing -- most of our taxes are. RH

Jo you feel, Sherry, that it', a fair collaboration, in you feel that WS you are satisfying yourself as ...

**SM** 

Ralph Hocking and Sherry Miller interview 2/6/73

### OPEN STUDIO V DEO PROJECT

33.

#### STATION HILL RD BARRYTOWN NY 12507 (e). (914) 758 6308

It's important to understand that in terms of words, because I don't think that comes, necessarily, across to me in the tape.

Well there are alot of problems that people are having with the human RH form, particularly when men work with women's forms. There's the tradition of using the woman as an object, and I don't think that at any time either one of us is considering that as part of what we were doing. Often Sherry will sit still in something, but sometimes that's because she likes to get intothat shaps, or perhaps she doesn't know what she's going to dok

So you monitor out what ...

GQ Can you see the video soreen?

SM Always. GQ

Always, I see. So it really is a dialogue in that sense.

RH Oh yeah, that's part of the whole project, that's what video can do. Are you looking at the same monitor or two different monitors? P.W

There are two different monitors SM

They're set exactly the same. They are both trinitrons of the same R.K model, they look exactly the same ...

But you and I know that what comes across is different WS

Well I don't accept that at all, no. I think you can set up two monitors very close and very equal

But not exact because they are two different things WS

That's not relevant to this question QQ. Yeah really, you're splitting hairs Yeah, true, true RH

WS.

I mean they are different people also GQ.

Right, I mean, my brain computes differently than hors does PH

We don't know what "same" means in two perceptual systems anyway GO But this is a system that's in a rectangle

One of the things that I find interesting about video is while I've always posited that what I see is the same that everyone elie sees, I've recently lived in an environment with two television monitors (Doug Schweneger gave me one) and I btarted playing them together. And I realized that those two s tuat.ons -- one was a nine inch Sony and the other was a very large Panasonic -- and what I was seeing --I was watching a film -- were two totally different experiences ...

Very different. But my point in this is we had two twelve inco trin.

You're right, I was eplitting a bit, but I think alot of hairs could WS

be split, but not in this conversation Could we return back to what you were doing there (to Gary)

GQ. I had moreorlass finished that, but I have another question which gets real specific, and I don't know--

₩S But that's good

Yeah, go, please ... I may be wrong in actually how it was done, but I not ced that where GH. this question arose, as far a; the electronic firms and the hamprohic forms. .

RH The sound and the.

No, not the sound, but was where ... it looked as if you had an oscillator locked to horizontal sina, you know, the vertical bars. And you were then controlling the oscillator when was loosed with a spike

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(cont.)...which created that ... ₹-RH former synthe.

GH REight, % . And that became almost like a third elements. I sort of got confused at that point. It became like a third element which I almost wanted to see more clearly because it was a very interesting element for me and that's where the question ...

Those lines are edges, actually, they are not lines. Those are the edges of each of the panels that are set up in the switcher, so that

the panel, itself, the whole shape is actually moving

GQ The whole what?

- WS I think this is really interesting. I think we should get it into a depth, but I think you should describe the system that you set up so we can understand what the reference point is in terms of his analysis of it
- I night be able to clarify it. There were two areas where that was GH taking place; one where the shapes sort of happened like this (gestioulates); another where it really whacked out

RH The lines bleed through sometimes in the keying process

W3 Explain so someone can...what is the keying process?

RH What is the keying process?

Yeah, for somebady who doesn't know anything about technology, explain WS

I spent days doing that to my students RH

Well we know something about it. If you were explaining for me how WS. the system was set up... I can understand that ...

RH I had two keyers-

You had two keyers, what kind of Keyers? WS

RH Jones prototypes

Modified? WS

RH Modified many times

- GH
- Every time he looks at them again he modifies them inain. Yeah, RH
- they're prototype structures. They have no beginning or end. And what do they feed into, the three cameras? You had three cameras? In that particular setup I think we had three cameras, yeah WS.

HR.

Okay so the three cameras fed into the two keyers, You son t the WS

signals?

Not necessarily. They may have fed into the switching process also, and then into the keyer. I don't remember exactly how I set it ... but pagically what the structures were were two keyers as two switchers -- one sent the horizontal, one sent the vertical synchithree cameras, and one or two channels going through the Park-Aabo colorizer. I'm not sure whether ...

Ws What about the sound

The sound came from a synthe.

You just plugged it in? Straight? RM L generated the sound from the synthe, and there were two leads from

the synthe go ng to the control points on two of the escillators I was using to control the switches, and then the sound goes directly into the audio inputs on the deck

W Hloby, is your concern with Ralph's patch..

I'm just trying to understand it from a technical point of view WS.

You won't understand it unless ... ЯH

# Ralph Hocking and Sherry Miller interview 2/6/78 OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 to (914) 758-6308

- Iknow it's hard, I know it's hard, I know it's hard. But you've given us some clues and I inderstand it better now
- If your not familiar with that kind of imagery, like keying ... I know you're familiar with that but I just want to make it more clear ... aven the bars and the different grey levels can represent Keying, although it won't look like what one normally thinks of as keying, you know keying this in front of this, it may not look like that and you may mistake that for something that's not keying, it's just bare generating

WS Well I was totally mystified. I didn't, I couldn't ... most of the things that I know I can reconstruct the systems of, but my level of technolosey isn't...

Did you stop seeing the tape upon your being mystified?

WS. No. I watched, I watched.

There are a few basic elements, that is, three signals going into it-RH an A and a B channel, and in the center of the channel you can think of it as a clip. The clip is what carves out the shape. So quite often the shape is being carved out by her ...

Which is one of the A or B OH: RH Yeah, or maybe a third

So you made a decision to move from one to another kind of choice WS.

It's an interesting question in some ways because I don't do any nota-RH tion on any of this stuff, so I couldn't go back and do that again if I wanted to

I understand WS

So you couldn't reoreate that? No. And I don't want to. I could if I decided to develop a notation RH system, but I con't want to do it

So you're actually moving away from any possibility of a vocabulary GQ that's static or stable

Jm...I'm moving away from it in what I'm doing here and moving toward RH it in...

Right, that was the next question. How do you work together there if ... GQ I sit there and listen to him and he listens to me, and he goes and RH

does what he does and I do what I do a war Darky (laughter)

But you don't make use of a stable vocabulary in composition FQ.

- Mr. Well the only stable vocabulary I have is what I learned to that SH
- in terms of design
  Aut tize of off etc. two off a first transfer of the order of th rit of the chalces are made at
- W.
- 30 mact so with it, and you won't feed that you seed whe than that t

RH I know my paint

You know your paint, you know your materials GQ I don't want to do what he's loung I have no intent in if loing what Rh. he's doing

What's he do ng? WS PD I don't know what I'm doing (laughs)

#### STATION HILL RD BARRYTOWN NY 12507 tel. (914) 758-6308

RM You are representing, as a computer, a control, uh. .

GQ Right, movement toward consensual vocabulary that can be recognized on repeatable...

RH Not necessarily, really, it's ...

GQ That "not necessarily" interests me very much

RH We have such an open ended system. And, you know, I've been thinking about the computer, that it would be almost impossible to reproduce unless you set up extreme parameters in your initial notation. It would be almost impossible to reproduce anything enyway

D I don't think you want to do that. I mean I don't think you want to

set up those extreme parameters

RH I don't want to do that, no. Woody's moving toward an idea of post, uh...

PD I think that's a foolish idea

RH I don't think so. I think it's a different idea

PD Wall different but fooligh from the point of that it's ...

GQ But from what you said earlier, his systems are sort of adhoc. They exist for the diroumstance of a particular representation, and then he goes on with a new problem, so that it's openended in the possibilities he presents to himself

PD Not in that short a time though. I would say that what Woody and Sha are doing are the kind of systems that last three of four days and stop there. And maybe if you resurrect it again in a month or two...

RM George, I can give you a plue on this, maybe. If you take a system, say, we'll take woody's system woody's system is a saif-contained system that generates all the signas, and that's extreme. I'm not, it doesn't do that, but it fan do that, perhaps. It can generate all the shapes all the characters and al. the things that you need within the system so that you don't need to plug anything into it. In fact, there's no place to plug anything into it. In fact, this way-

NS It's a weakness

RH It's locked off. It's called a piano. Or it's called a locked off system where you can do only with what you have there. The systems that I'm working with are so openeded that I could not go back and reset the camera in the position I had it in it order to reproduce what I had before So I'm not worried about this stuff

id Right

WS Is Woody's a one-way situation?

RH Is it one way? I whit know what you mean by that

ws wel. I was trying to take it from what you sail. And yours is a twoway systems. I was trying to...

Rt wroty a I'm using it as an example, it really not that way because

ing between what you re... I think there are places for both of these systems

RH I think there are places for both of these systems by saying the way two-way, and ws I was trying to define the two systems by saying the way two-way, and

then if that was 'vire, wight for the words

RH t depends on a represent what, wie doing a lians our
penended system in the fact that

Ralph Hocking and Sharry Mileer intorview 2/4/79

### OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN, NY 12507 (el. (914) 758-6308

WS It's one way

RH WIt can hit this with that kind of touch, then you'll get that kind of tone. If you hit 'em both harder, then ...

It's an input system

GH It gives, maybe not to the degree of other things, but it still gives you a physical sensation ...

Is a plano a one or a two-way system? WS

I don't know. I think my machine's a onkway system because all RH come up with is one signal. That's all I come up with. A pianofis a one-way system because all you come up with is the sound it produces. Everything is a one-way system that way

Yeah but the plane has feedback GH Yeah well you have to talk to ...

No, the question you've proposed is interesting because it all comes RK

out with one thing. It's always a one-way system

Yoah but T think what he's talking about, I think, as far as two-way GH one-way systems, is the process of what's happening before the so and comes out. In other words, maybe working with such a complex machine is a two-way system, but a plane, to me. is just a lower degree of a two-way system, as far as feedback goes. But it still does have a faedback

Well you hear it, yeah RH

You hear it but there is the feeling of the feet when they press down on the things, the hands, the body as connected to the plane as an axtantion

first wo're talking about signal flow, which is what I understood RH Willoby to say, and now we're talking about something else and I

don't quite understand

That's what's interesting about the metaphor of a plane, because I can throw it out there and you can think of it in one sense and he can think of it in another sense

Well you can throw dogs out here and I'll figure out whether they RH

shit and eat, too

But a p and is a better metaphor in what we're dealing with than dog: WS

Dray, but T lon't know how it relates at a'. RH

No well I didn't day at was great just threw at out 48 I can elaborate of that. The only rear in I threw that out was be-314 cause I was trying to clarify what y a were say ng about tw away systems think six were taking about the prices; not what was at the other end and what came out

Right, add on to that

I think what makes a machine I ke the video mach he incated ipstairs more of a two-way system is opening the feetback and the two way system process of making lecisions and sworything is note ouncies. It's more suphist.cated than a gano. It ha more variables

WS I'm thinking also of a return, there's a return. If you measure systems, you measure them by their efficacy in terms of their... one way of measuring them is by their retirm, and I'm interested in at, I think that the lan in a two was system. I don't this there are many though that are might elval a stemm of thousand thin make twier of tenderland ever to a time The Cart out

#### STATION HILL RD BARRYTOWN, NY 12507 to (914) 758 6308

(cont.) ... the different strat.f cat.ons of what we're talking about

When I started talking about this, what I was talking about was a closed RH

system and an open system, which is different than one-way two-way But I'll slide into talking Whatever you want to talk about because it's fascinating; closed and open systems or one-way two-way systems, I think they relate

The only thing about closed systems is that usually, you can't put external devices into them

W3 Like this piano

No. Yeah, like the pieno

Right, and that's what I'm coming back ... there's alot here WS.

But that also comes in , I mean plane, for me ... GH

No, not the plane, the have plane, we're talking about, not the WS plane. We got to planes because you made a reference to the word, to his box as a plano

RM Well let me tell you, let me carry that a little further. What " . . . started out to do was to take all the knobs off his machines so that he couldn't enter or control his machine except through the computer. That was his idea, In fact, I can remember long conversations with Woody and David to the point where ...

WS. David?

RH David Jones, to the point where he would build him a thing that didn't have any kinds of knobs on it at all. So David said "can we have the off (where you put a screw driver down and twist something just to sat things up.) And Woody said "no, darlink, I don't think we need that either." So Woody's ideal at that time was to develop a box that had just control from wherever you control the computer from, that's usually the keyboard, and that was it, but in fact, what he's done is he's got the most openended pile of shit up there I ever saw in my life and it's going all over the place. Now it's conceivable to me that you can develop a situation where you're generating video signals, or you're generating signals that can be used by vide; in a bix that has nothing else put into it. And I think this is a reasonable way to go for certain circumstances, particitarly in terms of teaching and learning things about the staff. It's less confusing.

I think you clarified it alot better and I understand alot more now, after you said that, what you said before And we have to a most go

through all this plane thing to get that clarity of ..

RH Okav

to you think that's so? Because in that sense, more, there are no thabe. 311 It's there and the only way you can reach it is through a language, and that's why it's better for teaching because language, then, is a shared language

No I don't think that's particularly true In fact, I probably wouldn't Rн even use it for teaching. I'm just saying there's a possibility it

might be easier to use for teaching

Well I'm just making, you know .. GH Notational idea in video has been one that Walter and I have RK talked about for years, now. And I can see it through Walter's viewpuint, but he really wants to perform with vides, So he would like to Ralph Hocking and Sherry Miller interview 2/5/79

## OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 HI. [914, 758 6308

- (cont )...go back to his original settings and sense of putting it tagether and whatever. David wants to perform. You, I think in some way want to perform
- WS. Come to our performance at the ETC
- RK I don't have any affinity for that viewpoint. What I want to do is find out what parameters I can and then try to use them in some visible sensible way. And what I fini myself doing is throwing out more than I keep in terms of what the potentials are. I've got so damned many possibilities that it's just ...

Every oreative artist does that

- RH Yeah you do the same thing in poetry
- Yeah, except anything involving machinery as complex as a synthesizer GQ. or whatever where you're able to produce an incredible number of effects. Your problem is a problem of explusion rather than inclusion. I mean your strategy is to cut away what you don't want. That may or may not be trakin a situation of poetry, certainly in certain kinds of poetry like Jackson Maclow's poetry. There arises a certain situation and it's very hard to define how it really relates, but there are situations where exclusion is the strategy. I think that's one of the things that's interesting about this is that you're pulled in two directions, one is the direction that you might cal, intuitive and playing your instrument as you are in terms of where the skill or the teckné is in your familiarity with the machinery; the other is in the direction of a consensual language that will produce a tratama one way or another. And even within those two there are obviously many possible lit en. I mean Cage's age if a computer o not ke anybidy este's uga of a commuter. It's a particular strategy, It's very personal,
- actually, in this case Well im trying to out all the plassbilit en of running that I can R14 so that we're support mg and fund my and run, mg this whole computer more involved become I'm getting a .tt e carlous about it, bit I'm s tting up here doin what I on is w t. what I rot
- 10 Right 1 mean interest of misses or since offerest neithings with commuters, whether it rost, on an idea by if a kind of lame date.
  RH Unity of ever see Jacks of a tapes? It takes tales
- ter I have, his tree times, term fin, year 15
- He made that in Binghamton RH He did, he made that in Binghamton? d0
- Ken Dominic helped him make that RH
- It's torr had toat only in wishers to a narramt Yeah that was made from the old ETC HH
- Tackgroup, of charge, is very serious about high one office? 34
- Mackson's son was in there ... RH
- Mordbeha was tarrific SM
- 30 Oh he's fantastic, yeah
- Metadic Boundary, we have the fact the year and the summary with the term of the summary of the PH.
- 14
- The state of the s

encouraged to get copyrights

Palph Micking and Sherry Miller Interview 2/6/79

## OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 to (914) 758 6308

SQ What's the point. I'm sorry I missed the point

WS That's a commercial announcement

PD No. no it came from the writing of computer programs. I wish I

could play my taps back, but

OQ No we weren't malking about writing computer programs as such, though
PD Weil legally there's a real bed problem with that in that you have
ine character in any one thing...say you have a computer program and
you say it's copyrighted. If you change an A to an N then it's no
inner copyrighted because it's thatly different

Good point It's not really possible to copyright anything

14 Tat's not have that conversation

RH Bury yourself in tar (laughter)

I'd like to take back part of what I was saying about the exclusion thing. I think that's true. I think that's an overall problem that maybe alot needs to be said about—an art form by exclusion, or a strategy by exclusion. On the other hand, I think that if you're using an intuitive approach, and I think you have to be to some extent, even if you're setting up a complex eystem there's an intuition built into the system and the intention is on that level, or I would narrow with you, it's probably not an art work, you're following nomething. You may be strategically excluding things, but you are following.

RM The reason to exclude is important to me and usually I think this le consistent through at most art forms in almost anythink e no. Yil've got so much to work with, if you're going to learn momething then you stirt in the simplist possible ways to 'earn it. Solyou's back and exclude, back to simple stiff, You either get a pencil and a piece of paper and learn to draw, or you know, a piece structure that you can start to interstimi and they you expand the structure.

ws I think that's one of the difficult and it the jump of a creative artist into video because vide is not any. And it takes a certain kind of leap for the making on the even and in the longly of tight, and if think that there has to be a vory story exact, but feel monitor to this and a creative in vitit. That of artists that there is no initially distributed for the form of the story and view of forest risks and view of view of the rest of the story of the form of the story of the

THE Note that the second of the second that the second to we see the second of the sec

Ralph Hooking and Sherry Miller Interview 2/6/73

### OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 to, [914 758 6308

- (cont.) .. The easiest thing on earth is to take video in colors and in shapes and put some sound to it of music or anything you want to. This is a thoughtless process.
  - This is exactly the issue that I was driving at before. Actually. .

That's what most people see and that's why ....

There are very few people that do it well WS But the real problem is to develop perception and attention to a Gu point where you have a situation of complex languaging where it's accourate, There's an accouracy that arives with-how do you deal how to well the condition of accuracy that keeps the attention alive? When'you have that vast number of possibilities. I mean thin is the que tion, not the fact that it can't be done or is not being done, but this in the question which I think someone on the outside of process-video has to ask. A composer friend of mine. Elie Yarien, spoke of soull synthesis as a field in which very little of importance had happened because he fort that the possibilities were so numers a that an antia ly one was giving ever all the time to very sangebolder of that the attention or two courses one or at read to a lovel of what was

Wel. . et's may you start to apply what you know about visual schomm; that you're used to. Norma sy, you're working with a two limens mad surface, so you start to say, all right what are the constructs that I'm dealing with here, implied three dimensions, I'm tenling with color, Im dealing with all thise very basic things that peop a have dealt with for years on a two timenst mal surface, and I apply these to them and try to find a way to come up with the additional problem

of time

whereat no.

Do you see yourself, Raiph as a traditions, artist? WS

I fin't know want that questin means, Williamy HH We I I' I clarify it by teiling you that Davidson me that he was a trut tissal artist and that his inspiration came from a er at identifiable part of art bestory, he had certain references that he felt were trailed and he felt that that was a attone part of his work all the was a traditional artist word I had not the whit of voter and tradition in those ways before, but he atimizates me to think about it and I thought I'd ank you

Fin a or it tof my offer knowle se as we are, which is a terr his H B angwar, bit fit. let me gia the bt . I see myre f wire with e me stiff that's not trad to ma', for me at east, than is , of of .

Union the gratee. Tak a proper, as the start of omething new or WS the end of...

That's , or high maints, right Rughil' 10

tight, yes I'm its mink. I'm on avoid the quest of and simple 63 to of, at I'm we to I was to a protable who those you feel you're the end of a note is or the a collegal smether.

think I'm a mewhere the miller of the ber notice. I have fantasies R 4 about what the Kings fit until have could, how they could effect

the world what are they? fell is Phat's what 's term te W 7

: LEVIBLUIT OUR TO a visual realization as painting has become for alot of people. Instead of a representation of something that was. It can be an experience in

Halph Hocking and Sherry Miller interview 2/4/79

## OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 to (914) 758 6308

RK (cont.)...itself

Both the end of something else and the boginning of something new. WS. it has both.>

Ten Philipper Bud as Bridger

You see the thing that interests me about what Davidson said was' eni. he related to the painting He tarked about nineteenth century Mudson Valley, and you just made a relationship to its ...

I don't have that sense of continuity I have a sense of having RH learned some certain things from some things I've seen in the past, but I don't have a sense of being a part of a continuing of greatness

or anything like that

Well I think you're referring to ... - 100 WS Not greatness. Greatness had nothing to do with it. It was just a trailtion, a tradition. It wasn't a value... it was just ... he saw himself as a part

AH If you see yourself in a tradition then you're see in your alf in

greathess Yes, yes. No, no. You can see yourself in a tradition of drunker NS. fallares

拉拉 hell ..

I don't think that's a traultion GO

Well (laughe) you don't kn w my fam. . y (Laughe alut)

Who is this Davidson 30

What Davils are yes atacal, . ..

Lavidson Comm . To that month of thehte HH. I don't know/ 85

I knew a Daniel Davidson, and The Just try to Davidson 21 figure out if this is the guy

well this is a reference that's marget 1 1.5

I don't understand Pb Car T , what T thought was minutal to the contract of the cont 45 was asked was made wery a style of a

with a transfer the control of the c portella. . Carry . . . . .

your coming in for this wint all 'ot ) In come in (laught)

Commercial, commercial, go on, go on

Classter. Just to find you're existed,

I'm sitting over here now Yeah so I west want to add some wing to that and are of you feel the

A ANT Y'A. . GI IL IN A WALL OF I sopnisticated machinery to be able to work within that area with those things It's also something that doesn't nelessarily refer to, you know, a visual image, ocay working with a machine sich as that is creating ideas even though you are working with images, and that's what comes but in the end in your tape or something. There's somet ing else involved

Well the complexities of vider, and the reason it's becoming, I think, well, leverybody's trying to delineate it, everyonly's toping to cut into the idges and say "all right this is where it is in the Raigh Hocking and Sherry Willer interview 2/6/74

# OPEN SIJDIO VIDEO PROJECT

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RH (cont.)...is where it is."

받모 For me

Uh ... Jerry Mcgrady will say video is in the process, it's not in the RH visionization

GQ Who would say that?

RH Jerry Mcgrady said this a couple of times woody said this a couple of times Alot of people have said it. I've said it. I don't believe it, I don't believe it. I think if you're working with video it's not either or, It's an involvement. I'm recently battling with the film makers. Larry Gotheim and Ken Jacobs, Larry particularly I want to teach a course, I want a course taught in our department that sensitizes the individual to how structures are made, how things are put together; what machinery's about; feeling toward the tools that you're working with, which I think is a very sensible and somewhat traditional approach

WS Is there a difference between film and video in this course, in the concept? I didn't want to go off base I was just trying to ask a

question

Well. let me think about what I was coming to RH

You mentioned film makers and ... NS. Yeah but I wasn't mentioning film makers per se, I was mentioning

a problem with film makers. The problem with Larry jothelm was what I was talking about. The problem is that we've got a place called Rollywood Hollywood has dove spain structure of not just products but methodology of how you go about dealing with what you're dealing with

This is your entertainment reference

RM Let me come along with a group of combs who are not in Hollywood and that are coming from some other place and pay what you long thave to deal with is the equiptment in the muchinery. What you have to deal with is what you see, and what ."m com w back to is that you have to leal with them both. In the r cost that 'm evilve, with video, I have to know something ab it it ( don't have to know a.) at it it, just something, sit have to know something en igh to he able to do what I want to it, the sime way ha nter live to know how brinbes work and how front moves and ntiff one that

's that a craft ispect you've take up a at?

You par call it craft, at the authorization a wider because RH y . have to know where the wares alor want. You have to an wallst of things in a system

There should be a word that's ger than craft that describes that because , think that is a special into the try if or referent there that is spec a. And it has to wit there en is that have and can make the leap from one thing to .

It's not intaktion, it's a learned encess lit's a viling that y u 9.11 have to get involved in. And I try to c vince my students that

you have to deal with it

And understanding you have to come to ... WS

And the, say "all I want to deal with as what I see and what I can make this way," and thin 4 Rн

They can't make it that way, we're kl no the heil not the WS.

recording, probably, with your white noise

Rauph Hocking and Sherry Miller , terview 2/6/79

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It's a fascinating machine actually

RH You can't ignore this, except you can ignore this if you go to channel 13 and say John Godfrey I want you to make me this So yeah, that seems to me to be a valid approach to it

WS I didn't understand guite what you were saying there

Well, you can get out of the process and structure of these things. RN You can say "I've got this picture in my head that I want you to put on the screen for me, John."

Wall at that point, really, there becomes a discrepancy between ones ... there's a gap between ones idea and ones process and ones image

But the process is giving John Godfrey- you tell John what to do. It's RH a curious problem

Right, but the thing that's important about what you're saying is that WS. the process is larger than the process. It's kind of like a super

Well people are saying that the process is larger than the product RH I'm saying it's not. I'm saying that they're both in there and you have to deal with them some way

I wanted to say that there are alot of different processes working and to dea, with making something that satisfies you and other people. you have to deal with the whole range of them

I don't want to satisfy other meor e, I want to satisfy me RH

- But wait There are two different meanings of process that are working GQ there, and that's what makes this a lifficult questir line of them is the very literal understanting if micens as.... the not the product of what we do along the way That' within the frame f what are we interested he we are interested in the prices as no the way and not the product. In other words, this a process in a bleatic with mond of There's ar the Profit on that had with a t do with the quart on f except va. postat, a . that ha t is with what the work actaly a Washit of that the a mach t with the bigrath, of the thirty. The in histar war took the theory products the top of the control of the c

! Init . for can't then wat a tel

a trice, and a tricke are to the A NOR from A == PP Trage 1 off 1 t 1 1 Tit' a to a p. t. s

complex

saying is important and I want to whoerstand it 1 1 ðr 1 10 0

150

product, as such; v : .tf. t t v v v be start or Ph.lip Corner would think more in that direction, I think, than Cage Rauph Hicking and Sterry Miller Interview 2/6/78

# open studio video project

#### STATION HILL RD BARRYTOWN NY 12507 to .9141 758 6308

GQ (cont.) ... would because he's got a real gift for that particular understanding of process But that's an .dea of process that's so extreme that it actually contains the other idea as well, namely, that what we're interested in if we're interested in pricess is the condition of being in process in the work; that we don't stand out of The mind does not leap to the idea about the thing, the bingraphy of the thing, the point of the thing, the social usefulness of the thing, the sex of the thing, the anything that is outside of the thing, It's not the beautiful legs of a lady because she's a sexual object. That question is nutside the domain of process. That's why such a question is an imposition, and people who pose that question don't understand process in this case. So the two ideas of process are: one product vs process. I think it's a trivial idea- and the other .dea of process- that that's what the nature of the work is, and it's s kind of cincipagness in the wirk that we're trying to cimo to. We don't mean some trivial idea of a goal.

I think the problem in thinking ab it thin in relation to vites is that vides, again, and I've been occeaming this for the hill, a for your case, sa very young alor and the arm idea that case time t at a t. in the Ma with, we what men ut of it is suit of paranica a, that people were ply "look, yet have it see too much of it yet eat yee eight to see whit ."m to ik ng herst, ed ye is it to one was the days, sair at . And even the a have the one ally to make a good smage for yourts unierstand, I can justify

my existence by saying the art's in the pricess now."

60 Well that's like work-in-progress process

RH And to try to go about it . . . WS.

That's where it's at, though, that's where 't's at right there well, t'i not where it's at whore it's at is is a right there RH to ag if people would think about t notems term on they . "in \$) I do. "t would to be formal, Awa i, to make the more ore we relief mumber of the "I do,"t think that holds a late (2)

Right, Timit e ther I think that wie tim ke in mat a There is an least with v lor's at to but a mod am was the not the built, where the et it o of the of title it t, where the 953 2 1 5, 61 4

There are alot of instances, however, where...

I "t what t wat for that girt " ... the Rr. (laugha)

ies. I but have to say what I was mon to a 83

whill we by the advisor was a state of the s 38 that there is something more inherent in video where it's more than that?

think what intend to me was to the total to out it of popular Al. I the saider we've , think of fire work in lea RH with the same that are inferred, and the ending of the same with the same and the same are same and the same and the same are same and the same are same and the same are same and the same and the same are same are same and the same are same are

Raiph Hocking and Sherry Miller Interview 2/4/79

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(cont.) ... different in what I can make than anything that I've understood before. So it's a really strong kind of. .

Right. The question that follows would be- when you were making pottery, or you were making photographs. . I mean you went through a process

That's right. Well in the dark room I can go in there, and I under-RH stand enough of it that I inn't want to understand a hal, of alot more about process I haven't gotten to that point ...

I don't mean process... GH

Well we have to talk about process, dary, because . . RH

WS. Still more ...

RH I'm still, like, weekly now I'm coming up with new knowledge that astounds me, that any engineer would have known when he was in the second grade. But that's terribly important to me at the moment because it gives me a further insight into what I'm doing

GQ Right but that's processual knowledge because the knowledge is coming at a time when you're ready to use it. So your life is introducing that knowledge into itself at this point rather than having all the technology first as a grant head of the thing and going to then try to do something with it David Jones runs into that problem sometimes, he knows too go immnod much

I've gotton to the point in the darkrom whore I don't want to know

it a hell of alot more. . about the process But is that because it's not all ve fir you now?

I still do it RH

You still do it. I see [ think there's a confusion here, though, about doing process. GH

I've locked my structure in the larks and to the wint were I know what developer I'm using, . Kn w what c. " a.s I'm using, I know what I'm doing The soly the come and acost as having my eye deal with t, my ad wear with t, with my eye a 1 my hand level ning sime fit funder studies, the agh the whole visual rostination for 1°m also based with the roceas foths larking

Right but that's

A I west the an withave and a is with your borelost way a want to get away from it all?

R

to get away iron it will refer to all refer

it where joy stor to m

certain thing to levelor and not another thing to develop...in other will, to the series of the transfer and the series that remains the transfer and the series that the series that the series that the series that the series that the series the series that t are very much in e and ensynthesia in some ways. Really since if the pussibile to seem to arise those, and for him this that artial onem cal phase fratis, the a, one way fibring most alive asa. that he's found

Right Stokens and Shery Muller Literalew 2/5/73

# OPEN STUDIO VIDEO PROJECT

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TH But George that analogy of photographic image that looks like video syntheseis, to me, is just totally...it's not important

Wait wait wait. You missed the whole emphasis of what I'm saying. GQ I wasn't saying it's important. I was describing it as, in fact, something that has some of the visual qualities of it The process is in the chemical stage for him. It's in the actual magic of the thing either becoming or not becoming at that moment, and the thing that appears, and taking it in its appearance and stopping it with that

But it changes after that, George. It goes, you know, once you' think it's stopped, as a photograph, over the years it ages and

deteriorates

Well that's another question 60

If you look at this historically in the short time that wideo has THE been alive, you got from a point where people were fascinated with what Nam June was doing -- warping, wiggling, changing things. .

Right. Manipulations -- and col.ages GQ

Dealing with the little electro-magnets and permanent magnets and RH things like the .. listrate of ewa att og t getror. And then they went to a point where they gald, "all right, let's fund this idea. Let's put this idea together. Let's get must of people making these kinds of things..." Alut of people making them, i a few people started making them, and they didn't like the results of what they naw They at 1 "well strew this, let's find people to make cume taries, let's find people who'll make things that we can enterstand, tecause what we los is in the e." -- which I would agree w th I think alst of white I've seen in easle who do process is dr bble Alat of what i've see in the ic mentarie is it wile But the documentary iriboth a trust f a front to meonle than them is terms of the recent cost y is with the smell with that The terms of the formationally a with time 1 with the walls of a library the state of the state n any with the a year of the set of the me, they will this is the Tapel best you can't kee , with the You and and not not and what's going on. It's a question of time.

the state of the s

tion if he's that kind of artist

RM Yeah you can feed off it to a point. But then you come to a point where you say "I'm totall/ confused and I've got to stop. I've got to think about what I'm doing I've got to put it together."

quest y to me recarse a saw teach it very easing. I know so little 34

t the systems, for the day system larger whose I is mortal, with take in a thing to a net a statement of the the wild stem, where the district, is not as we what I can do, I can't figure .t out

Ralph Hocking and Sherry Miller interview 2/6/73

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That's part of life, though. That's what it is, dealing with new systems. You get up in the morning and every day you have to deal with a new system

Do you need to figure it out? GΦ

Yeah I think you have to to get to the evening WS Well what does it mean to figure it out? I mean, that must be different at different times. I mean figuring it out means whatever satisfies you at that point

Well I control my system up here. I can say .. RH

WS

That's not the only system, though. You have to have one But I can control my system up here. That's what I'm talking about. RH. Nut it's close to the phone and who disturbs you and now you get it WS

That's a whole different thing. I can say ... RH

No. It's a part of the whole day WS No that's a different thing from my system up here

WS Right. It's another eystem

- Yeah I can control this system. I'm not going to bring my keyers RH into it. I'm not going to buy David's new worderful machine that ho's made I'm going to deal with my structures and see what I can figure out. That's kind of what I'm coming to. I'm aiding things to it, but I'm adding things t, it that are maybe better than the things I have ... but they're the same things.
- ws That's a very classic way of working, 'case I think George could identify with that kind of mota, bor And I, as a creative artist, I moun I won't have the same systems that I work with that you in, bit [ can understand that very well - - your meta, nor in dealing with your . fo Ad I find that I do the same thing
- At the same time inclinaging paying to cott' gris brains flow as R14 fur as tray can. I have Jorry gits in more title and lamin, mach me out of this white this large is jearney which in it of this, An' [" m at a my Paul to everon a system that I lan't know anythin, about
  - think on tof your problem, adapa, sithat you're to a a.

HF

No I don't think that's a problem
That's of I think that's a problem
That's of I think that's a problem
That's of I think that's a problem

Givers give and getters get WS

there have it state and and it at away of possibilitie in from no richer around you no, I see that. I agree with that

遊戲

But I want to encourage everybody to think in terms of what I'm do 33 haden about a set up the first first fit.

t ey agen't sing to so what the fuck (laughs)

- 20 Right Nitt for full lists a settle street with the Park
- I'm very aware if the sitiation. I hear weekly I'm say to my reif Ill right, this tage of it is going to end in two weeks pecause T'n coung to do this, this, and this and that's it with this happens, and so on and so firth. But during that stage, while, you know,

I had this now " can make this hangen. Indit's very buch a hart of thinking about making a piece, is the technology out it's an

interesting question because what ...

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WS You can't think of a piece without thinking about the video technology. That's what I think differentiates video from alot of other things. Because when I think of a work, it's a real systems approach. I can't think of any work without thinking of how many monitors, what the switching is, and the whole thing. And most people that look at video don't have any suspicion of what's really happening because they haven't got the experience or the knowledge to understand ...

Video is such a young thing

It's so like blue sky. I mean to get to the systems ...

The first video major that ever existed in the universe is around 911 here sommolece He's really the first?

Yeah, he graduated in film HR

If the magazine can begin to kind of delineate this strange conscious-WS

ness, the video consciousnous, that would be really valuable

If you want to talk about your magazine, I think the magazine to way ahead of its time. I think you're going to have real problems Whose book? ďΩ

Your magazine, I think is way shead of its time

It is, It is, But we're trying to ground o meelyes in a cartain sense of tradition, Ralph. That's why we came

(laughter)

TO Well actually, in the piece, of talking about this, you're creating another kind of tradition. There is a process tradition. These's a tradition of process and a process tradition. A tradition that doesn't become static or rigidify, that loosn't have within itself the attempt to create fixed points of reference but which passes on, if nothing else, the idea of process. When you're taught, in art, you're taught to approciate products There's noth no wrong with that but it dies encourage a certain kind of product prientation that, in effect, becomes anti-processual so that people are tempted to contrast process and product

R! Take this to a point where you're dealing with a product. You're

making a magazine

th I love preducts I think or dicto are winderful 24 while in the injects now, work is tradice i magistie, kalch, was the most we're in the rocess. Fire a left term is ricks some W.S. of what we're called and some of as are committed to may kind of we tre finat. If nor but did to , and the magarine we reflective of that orncess I making in two to be valiable be as e I think I'm beginning to respe to more, it interstant gran imp of the ie neat, is, I think this pricess theme is very very in reant. "t's very wide rang ng. There's all tof grown wide cut. it

Innewhere along the line I've heard that the librals to make this magazine swimmrt itself. And the magazine itself becomes a project,

at that point, that you have to sell

#5 Well we hope it wil be mublished, ail if is, don't we? 17 Well it's far more intricately real to as than just that question would siggest. For one thing, we're involved in printing as part of what we are, and publishing, and vien, and these things exist in

#### STATION HILL RD BARRYTOWN, NY 12507 tol. (914) 758-6308

- GQ (cont.)...the same rather small context and are very supportive of eachother. And the people who are doing Station Hill Press, which is the publisher, and the Open Studio Print Shop, which is the facility, are very profoundly into the idea of process. So the idea of making the magazine is real to them as they get to know more about it
  - And as a matter of fact, Ralph, you'll be shocked to think that process is actually a very good name for the magazine

go Well, no. it can't be

Is there some other magazine called "Process"? WS

'cause of those kinds of confusion GR.

There are actually a couple of good reasons. There's an historical GQ reason. There was a thing called "The Process" which came in the Manson period; a magazine called "The Process" I have no complaint there. What's the other complaint? MS.

PD The Manson?

- had a publication called "ETC" and that didn't stop me RR
- In any case, there's actually a deeper issue. That's not a real issue. The deeper issue is that the notion of process has been very 69 deeply alive in the poetry of the last twentyeight years, starting in about 1950 with Charles Olson's easay "Projective Yerse"

And in art, too

GO And at that point he was a Whitehead reader. He picked up process from process and reality, to some extent. He picked it up from many many areas. It's very much alive in phenomenological philosophy and other areas. I don't know all the places he picked it up from, but in any case, he identified a new ver e, an american verse of this time, which was a process verse. He called it "Projective verse," Aid the estay is an extraordinary document. Wo you know the ensky? It's an extraordinary diciment and it's a dicument which any jernin who's involved in process video really should 'now at because it's incredibly alive to the issish that we're talking about. So that's a very remen and deep tradition in postry now

RH You brought but another point that I'm curlous about have been think ng about alat. I don't do much reading at a 1. I don't la much of migthing except talking to people and things are this, and I'm of trying to not taint my welf with a lof this infirmation. It's Last that there's so much inf rmation There are so many to ake

This where I would affer This a not affirmation, tong Inc.
of where I have to make a noint. It's not affirmation. It's part of 20 seeing the parcenes, of the event that video is part if, and my later. est of vide .. ""of a poet and I've ever made viden. I've only ratte interested in video in the last year or so

What interests you about it? RH

This very thing that we're talking adout. The work that indicate times me in is laty's work, actually, an then are no they ting Peer's work, ither, work, wi' for work, w, an mail inter ( GQ nen påg, birbara Girkneri, winner in tithinat måd. Whit weelt me that this set is ret a t t at the the same got for a

STATION HILL RD BARRYTOWN NY 12507 tel. [914] 758 6308

- GQ (cont ) ... I'm not into the idea of making them all one event. Postry and video are the same thing -- that's garbage. But they are part of an event that neither one is the sum of and it's that event which I think we are. Those of us who think this way are this way. I think it's a mode of being. It could go further. It's a mode of consciousness. I think it's the beginning of what is the new consciousness. It's not like something that's going to be ... when they say the new consciousness thay're not going to mean this for quite a long time. I think that's where you're right about the historical difficulty of putting the magazine out. At the same time it is absolutely assential that it be done. and that it be done with the integrity of the event itself. I don't know whether we will do it. I mean certainly we're tuned in to the problem
- The idea of a magazine is one of serial and it's a thing that follows RH and follows and follows. Do you think that the things that you're talking about ... that you'll have enough stuff to make it follow this way
- If it's as important as I think it is I think it will. I think there's GQ a question of what the proper audience for such a publicat on real,y is. I think there is a tendency within us about that question ar sing right now. I'm probably far more of an egoterist than Willoby is in that sense. I'm not into the idea of being the agent of reach og the mi lions, myself I'm into being the agent of creating the language of re f recign tion for those people who are roally for it. Ail tot minuse I would exc ide it from any neg to a firm it hat hims, to be the one who gots to everybody. I think that the man time that i. that the consciousness davelop with a it of, and that the proper who are I les it foo. "Attained and fee, that their by threet, witness has in time ,ease bead, to time. And I know how moretist that I with hi pretry ecame . We been part of that for a long time and lave kn wh deep y the people white seep of arished by a subject in that omer at

the gight moment and My" , sakes Shally a manifoly to making vides the or instead of a maranise? RH

#5 No. No way

Well I Into the idea of ... GQ.

WS.

The allistano is there There should the any oldes take That's will star at a the take the take a track that a track the track track that have Gu to 5 ye which are high and a onersy and line

I'm interested in the form of this ₹ħ

Your, well to a fact or face a valer, the many of a face tilled to are an at the control of t 50 for the back action of etributes two typice for within a car. thitis alit if here e that only seen to diswrive been a column fe two does of imeboly handed me a althing fewhat has edit no e or dear sites last car. 32 in five hours if whatever treat hours of onsists of, a i that's tallegree n, that's 18 18 18. But you're not talking just ablat process ville yearre tall is aclab

the whole concept that you're dealing with Oh I know that, yeah. But you see ...

14 S , or magaz ne is going to ceffect this

the magazine with reflect that, ortaining of have my was lakes

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(cont.)...it will certainly reflect that GG.

Reflect what? No. I want to know, I want to know. Sorry, I want to know WS It's not necessary, Willoby. it's all right. It's really ckay. You GQ don't have to worry about it

MS Raflect what?

Reflect the whole thinking that he's talking about, this whole idea ... RH

WS And more and more and more

Well the and more workles me a little bit because I don't want to say everything because I don't know everything, but ...

WS We haven't signed contracts yet, you know. This can't possibly be published without my permission, so ... You know you said you didn't know what you were doing, Ralph. We don't know what we're doing. We're all in the same boat

Was asked by the governor to develop a structure for a No NH plate comlibrary in the near future or smething, and I haven't talked to him about it but one of the people around him asked me What do you think about a library in the future?" My initial reaction was- throw the books out. If you want a library that's going to function in ways that we currently have, then books have become objects that we don't need

Well I disagree with that very strongly. I think that's.

QQ Well let me finish this because I think the book, eventually, is going RH to find its way into the same status that a painting has, or something like this

It already has, Halph, it already han

WS and information in the book that is going to become very common in RH

public and through the computer pricess, But you're talking about books as information, you're not talking about BO

books as works Yeah. I'm not talking about books in the way that you're talking about RH I think there's an absolute need for what yo 're talking about, but

I think the information in the bise, a ... where I was in the fiftien, man, it was hard to decide to buy a m erbana lecture you would be

an bbel by your friends. It had to one in the hirl cover

Ralph, if a fair expression of this was trans atel atto omething that WS would comed out in print in the maker le that which he express we of our collective aspirations, what are the range f w ris that you think m it express the title of that mapper self on ther win so what a And title fir a progess or ested vie or e tolingh hat on to have to 1979? It's a hard question

How do you feel about "Videa"?? 50

84 No no

WS That was my expression

What's a magazine? PD When something comes out periodically and has information in it and WS

has a title We I a magazine, to me, is a place yndstore thing, totally which tight PD

Bit soo the word as the title for a minment, v T , . A 94

No he has the same reaction WS

I think t's kind of cate. Twowld move concore away from it PIL

year it's really too specific. I in't think you can have RH WS

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STATION HILL RD BARRYTOWN NY 12507 tol. (914) 758-6308
     How about not having a title?
    I'm more in that direction than Videa
    I like very much the Videa, myself
 GΩ
    What is it about Videa that ...
 RH
    Is Videa an idea?
GQ
    Well there is the idea that the original idea in Greek, idea, means to
     ace, and that video gives idea its visual dimension again takes it
     away from the head idea and puts it into ...
    Well my reaction to the cuteness in it is probably the way you'll get
HH
    alot of people to react. That's a very common reaction. I would think. They're not going to go deeply enough it; what you're thinking about
    It stops thinking about the subject rather than encourages an openness
WS
    about ...
    It sounds like soap, or something It sounds like something that . Vary
RH
    Mailison avenue tricky number that we're confronted with
    How do you like the aqually rediculous title "Window '
ws
    How about a magazine about vide, processing if that's what it's about
RK
    No we're discussing the possibility of it being wider than that
WS
    "A Magazine of Video Processing and"
RH
WS
    That's pretty honest, what's it supposed to bey
UL
    How about a sentence for a title? Or do we need a logos like Madison ave?
RH
    We're in the process, aren't we' Oh he's got the ... whatever it is.
WS
    we've got ... spiffy
    I think it needs a title because of the nature of the means by which
0.0
    you put it in the world, as in any expectations of the meenle in the
    world. You don't want it to completely undercut your liability
    It would be hard to agree on doing it without a title. . think that's
WS.
    the crux of the whole enterprise, that if we can group around a common
    belief in a word that we're doing, then we will have gotten much further
    than we are now
    How about "Signals and Stuff"?
RH
WS How about just "Stuff"?
RH How about "Signals"?
·WS
    how about "Gette g Jp in the Morning"?
71
    Thore was a magazine carrel "Jighais" i won', i in 1953
186
    Did it work? (laughs)
RH
WS
    Yes it's going on
PD
    "Getting it Jp"
    "Signala" toosn't garte do it I like t I what a 16. At what
45
    t , i think, se rier Maybe we count in it in Ahrse o te
GQ.
    You broke the rule
    It's hari That's a very ard this. You have a hard time wish the
lh a
    titles of your work. So we're asking ...
    I don't have hard times with it. I just wish for it to happen. Sherry
    or I wind up with a name because we are t refer t the lam thing sime-
    how. How do you refer to your magazine?
    The magazine, or I don't know, everyone refers to it differently. We're
    trying to get a common referral point
```

noint of knowing what it is that we're doing we are to got, trough, Galor, we has be doing it

It's a very new itea. the while import

aire still working from the

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Well you should find a good funding source

That's a pretty good title WS

You see we have the means of production. Our costs are relatively GO low for loing this wind of thing. It's a fraction of what it would

Are you thinking of a fairly elegant production? RK

Yes, yeah, because we have that capability GQ

Four color cover ... WS

What are you thinking in terms of selling it? RH

Price? We're not at that stage yet. It needs a whole lot of thought It depends on distribution, the context in which it appears ... RH

What's linsberg doing these days. You ought to find him

He was up at our place recently. He's going to do a benefit for us in the apring

He's had enough problems with his publications that he might be able ЯH to get involved in it

Trans

He's an old friend and he likes the operation. He's going to do a GQ benefit for us. But I'm not anxious to publish him because that's what everybody wants to do and ... I still have two or three copies of the Eros upatatrs. He RH

went through hell...

Oh you're talking about Rainh Ginaberg You just through me off. I was G9 talking about Allen Jinsberg. At h lindberg on stirt 15% n. Yeah I was ourlous about. I don't know why it popped into my head.

RH me's the outs to elegant publisher, or one of them

That's a different kind of elegance. When I think of the elegance of 20 "Apartire", a magazine in photography, at the production level, it's something I've hall in mint as a woll example of something. I mea. high or faction on that level orpin mate to the medium willing of involved partly be ause Well and also lary were taken by "Ava angas" mapas no as a level of r faction, part offally the earlier offer. taken y it the have a different sende of what it would be Will s very interested in the direction if making it in the art world, mak a it with might of the magazine selling, warth the magazine timive liwar This is a new idea in a y met num someth special native

yesterday for the first time Oh really? gar out (laughs). God RH

inte is avenue, to lalve a mit in 37

Yeah, that's interesting RH

I love it GQ That's interest. g, very interesting, I wiln't realize that, wh R.H.

but the sea that sary and I developed a that the magaz or is a  $3 \sim$ magazine of process vide . Will magine it in the indiext of gleat small magazines

. Take a time but ilecoura indithoughts about this whole thin, and RH the mail iscouraging thought I have is that you're too dameed son It's just, you know. In't know. The idea f being more weneral may make some lense. But not general in spreading it all ever int,

it general . ... or concept. Recasso you're trink, a about what you're tound to do with this thing, so flyorible fine some way to te hat n, altigether, an like talcommon, of ha word, commin exile lender for the least term of may work. It vive my describe

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- RH (cont.)...(gesticulating) about that high. It's coming out of its fetal stage
- GH But part of it is to be an ongoing dialogue. It's not just...documents this is what process wideo is Rh That's the reason we're thinking about a book. We just don't want to
- go through it again

  Go I understand that. We produce books. We don't produce magazines.

This is the first idea of a magazine that we've come up with

RH Oh you picked a tough subject to deal with GQ That's what's interesting about it. It isn't done

PD Why did you decide on a magazine?

GH Actually the first idea was a book

- GQ The first idea was a book. And the .dea of a magazine was to build the material to make a book out of. The magazine would be a way to actually build that material, to actually create the flow of the material. And that's not trying to be a big success as a magazine, necessarily
- GH Maybe a journal, even
  PD Well journal, magazine, whatever. It implies that there is some
  critical mass of people out there, like over some number that.

WS That's true with a book

- PD Well no. A book is a repository sort of liea. "Whether anyongcares or not I'm going to put it have and if a meson care; they'll go but and get it." But a magazine implies that you can support yourself, support yourself based on the idea that there is a certain mass of reople who are interested
- If there is the product it to the level that the market exists in if there is the apple you can impose a first on a six and the control of the equipment to do it with

Pit , and fa magic e kill find timagine that

being economically feasible

is Jon't think economically and et

ravies now. They started with two or time thousand conces in hard bound monthly magazines of good from and no etry and so or not they went an error they about the west under because of their and idealism. They went under because they said their of no poblem to a saymore because we've stopped or much patting.

The dean till me, "to know your problem, waith their to alea out."

And I said really? (laughs)
PD I've always wantel to ask Melville is he knew anything about what it

was. Ha ha ha I just wanted to know RY He probably said my Moby? Moby I i, and Moby I don't laight

. So That was so bad it's incredible

, (eathg 10:16eq, accising a sare we going to try to that magazine that's well one basic vector in as are we going to the amagazine that we can sistain aning to make it it are we going to the amagazine that we can sistain aning to make it it are we going to the amagazine that we can sistain aning the same that we can be set to the same that the same

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(cont.)...with an audience of several hundred that we really want to do that will make history in the world that it makes history in and that's quite enough. And if it does catch on, it catches on and we expand it. But Willoby's involved and it implies .. he's got a large ego about the question of publications making it in the world because he belonge to that world. I don't object to that. I'm just not size I'm interested. On the other hand I'm not against the magazine making it if it doesn't lose its authenticity, its usefulness to the people who really need it.

PD What's the use of this?

GQ I'm less interested in selling video, the process of video, to the people who don't know about it than I am to sustain, feed, and help develop the sense of self awareness that's in the artists who do it, and to create a language out of that that is appropriate to video. One of the original ideas is to create an actual discourse but of the experience of video rather than leave it to the critics who ll emp by fi m vocabularies and more conventional video vocalularies to what doesn't fit into those ...

You're probably dealing with about a hundred or two hundred of the outside people right now that are really involved in this stuff

I think the audience is larger than that. One of the ways I'd like to GQ develop the audience is by involving certain poots in the mgazine

RH

Oh, oxay, yeah Because there is a larger world of people who know what process is in JQ postry

You're selling the thing too. I mean you say you're not but ... 100

Woul I'm a post interested in viden. I am extending my experience, 30 that's what I do as an editor. I make larger what is otherwise just my experience. If I'm a teacher I may come so with a tunch of converts, but I might not be not to to that. If I p we a course in process pootry or process video or oth of them t gethor, that's what it would be

We ? you wou do't come up with the many converts. I won't thank you would anyway. . know [ don't. You usually wind up with three or for

at the end out of forty or fifty to start with

That's alot, though 1.4

1.7% PD I that come up with any more than that with the kind of heatry to t composity nterested where we are agone metry, "the fferent a test of it, metry to estate their in that attain the of integrity for a long time. It's ais the other dimens and t. all of the things you dould say about viet incomertances, it we know of video, and the world of vide in the tate committee to see by vo you the same story back about protry only it's been go, g on a longer

You were teaching at Stany Mrsow? Whim was trin? ₹4

3. 1965 and 1970

So Nam June was out there чн Year I knew Nam June out there. That's when I first got interested in

video actually. It was my second wave of interest te used to tell me corror stor as about St nyor, a and the way they 74

treated him

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Oh sure. I could tell you some about him or about me. . . . was out there. That created a little bit of receptivity to Nam June, tawaran had his own problems

"godge 5 We were thinking of putting dieta ount on the opver, a GH colorised version

- RK Well I couldn't advise you on that, I haven't seen it yet (laughs).
  PD Maybe you could go to Peggy Cass. It's on record. Yeah or even
- Eleanor Gugenheim I've often wondered whose cunt that is, man. Nobody'll tall me

I wondered about that an hour ago

- GH It looks like coin operated RH It was plugged in here with CCBS through there, that's the idea. That was one of Nam Junes's and my collaborations in the sixtles. I don't think he knows whose cunt it is "Oh is this somebody's cunt'"
- Sherry, do you make tapes too? Do you work with cameras?

SM Um... I don't know how to answer that one.

Really? GQ

- I've done some portapack stuff and some stuff on my own. But mainly when we do it, we do it together
- It's a kind of really a collaboration that's happening. I'm just curious as to whether you deal with the machinery as such yourself

I understand what the machines do and I can work them, but I don't use them To me, that's very interesting, actually, to be a part of video GQ

without touching the machines. It's actually the kind of relation-ship that I could enjoy myse.f. Ralph, do you ever use feedback? I used to. I haven't used it for a long time. I find it too weiri RH

Volatile 걸다

Too weard for me to deal with. I'm very interested in it RH

I've recently been tangung my horns in it. I fee, a draw no from GH me recause of the rawness of it. The kind of thing I'm work he wit is a very mountrolled thing, too. As far as fee back it is f, the usia Ly just the threshold of the camera not turned at all, just the threamand straight on, not reversed or anything

SM we've been talking about putt. of theother a tape show of feedback stiff T'd we to see a tame show if a matrix of monitor just a hadrea t mes

Ped back? Perdback al.t f a. feelback shows RH

walter's probably doing do nig thinwin Minh gam PD.

Well I know he's got his sarge tog ther. He's gonna was tit . 38. into his IP He's got it running? RH.

Youh. In fact, when I call him I can ear tim the backround just SH whopping away

It's winderful to see these tapes. I'm roally loving this. of you Know Jim

RH No

(machine talk ... GH Voltage control, too, which is real nice. There's a hard square wave that's bizarre. It punches it in and it has a delay to it and it's still delaying which the square wave thing goes off to when it tight the reverb off it's still going

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It's called bleed-through? 99

RH

FD It happens on the six oclock news

I can't quite deal with the images. That's quite fancy. We were doing RH some things this morning but we didn't record anything

at what point do you begin to record? Do you have a sense that you've GQ. arrived at a field whore you can set the parameters and you know that you can ...

"t seems like it might work and you say all right let's record something" and Sherry says "stay" and we start recording. Simetimes it works and

sometimes .t doesn't

So you bith tend to fee, that the moment has come and turn on the tape 30 Quits often we'l. record the segments, such as this one, and them we'll SM rerecord five or six different times. It's like variations ...

So your editing process is in the doing again rather than in the Gtr

mensing with the tape

Yeah. I don't like to deal with editing 'cause it's ... for one thing RH it takes you the next generation in which you make dopies. And when you have limited access the way we have, why, the copies are really terrible. I can make a second generation copy that's pretty good. A third generation tape ... not too easily. I'm a firm believer in not recycling my tapes. I find myself going back and looking at things after a month or so and then I get interested, so I don't throw things out too quickly

Do you keep all tapes? GQ.

Yeah. I used to rocycle my tapes but now I'm place! because I haven't RH got the tapes I used to.

Right. In I really believe in that keeping GQ.

I'm going to have a hell of alot of tape for someboly to sort through RH

You ought to appoint an executor PD

I gont a tape to this Ithaca viles fost, va. and then I real a riview RH that said it was an exercise in editing

Dilyon write back and say if it were solar to be an exercise in thit . .

t would be do exercise, at the very eart, in him-od to refree to writeinek auchs I wet bird with try no the expess. RH

2₩ mnortant non a front of the worl et ting RHI solve the while or bem by not sending anything this year

You deprived yourself of another amusing m ment

Tive docade is want to get a grant is oar live cover angular for . Peng e wh "ve showed me tire to tare the fact 1 the state of the fact that the fa a grant for myself

lay internity to two in faction a near a hit citation a analysis of an another da cers coul, at a certain or it, get in front fittle liver and see themesives and aish interfere with the rillimm india th , ht trat to possibilities were terrific

antually there was an interest. I space "equipe the advent was a flated here, light, and there was a large space seh of to a coner there was I camera that framed the week of the owner't exactly. So they who is e m no the in is to may faint if the prit, aid then in a dimber

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- GH (cont.)...in front of it and then go the same way until they went behind it. So there was an essentially a sort of backing space ...
- A sort of delay in there. You're trying to figure out where they are ... HF (laughter)
- Well actually there was a delay through there, but not through tape, GH through using the frame buffer and triggering it
- RH Yeah the frame buffer. Wall we did a thing, well, artis and those guys did a tape together a couple years ago. It was really interesting: It was, you know, carving a space in the center

GH Was it Peer Bode and Marilyn Backman?

There were tons of people involved, I don't know, Brian ... RH

SM Video events in Binghamton ....

- Yeah, oh boy what a soo It's interesting because the attitude toward editing seems to me to be possibly something -- a comment on process in itself, - I mean that the convenience of within expensive systems creating better second generation tapes to do whatever with. But that's convenience. There's really more to it than that, right?
- RM Oh yeah alot more to it. I have a luxury of being able to go back and look again because I'm not confined to events as they happen. I'm not working with...the worst example I can give you is the guy falling out the window. He won't fall again for me so I've got to get him on the way down, quick, and then get the momentary stages of his falling that somehow represent the whole thing. It's very much a thing heyond the idea of junt dealing with editing. It's what the heil the whole thing of processing something is all about is that you can study it
- Woll I don't think I completely grasp it yet 20 All right, let me try again. If I go through something and Sherry RH gets through something, then we can study it
- In the process of ... through the feetback of ... GQ
- We can immeliately go back and look at t R.H Through the self monator no, or ... look on at the tape right afterwards? de
- RH Through the tape
- I see, and then go do it again, I see G O Then I wow at t and study it and think ab it it. An. Sherry works
- at it and studies it and ... Right. It becomes text. Now to silvery appritant- very very and react GO. They become text, is sequence in process, brieses, texts, but
- nevertheless texts. And one of the thin . 4 it texts a I'll sublimate my marannia ab it wiris ( ahail laighs RH
- Text is a powerful word. It and to a weave in the present G<sub>4</sub> in which course the method, mean if something a hannen is, it is happening in the melium and is also a or duct at the game time
- Well what is context then? RH What is context?...the text arms is the correspond the context is the
- 30 text with, con-text. It means we create a context here because we are al' whites in we're all in the world if y den in whatever it might happen to be Those are contexts or frames by sisting if the fact that there is more than one text coming t gether in a larger text. Hit a text is something that we make, that is made, that mendices the confition for heritusties, that has about it the clatert of refrect on and the hop rtim to for self awarenees that I think you're to ke or accept.

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- (cont.),...see process is not non-textual. Process doesn't imply that we don't have -- well we used the word product before but I'd rather usem text because it is something that is woven with intention. The word text at root means a weave, momething woven, text \* . It is something woven with intention. It is something that is made whether by the letter or by the lmage
- RH Well but I'm not sure what you're saying. My position on it is that we've made this thing, and we have this ability to immediately look at it without sending it off to the processor

Right. The process is in the making GQ

I rewind it and I look at it and I think about it. And I may rewind RH

it and look at it and think about it again Right. That instrutancies feedback or replay is important

CO And then instead of the aking about how I like parts of it and t en RH I'.' cave those parts, I'll ly: OA I right, I like there pa to ['... built on these part, and the we'd and see earl buttor and the again and that's a real laws, a relation to the good of that that we're to me because I chait to mk of by other mode in that can to that in the ways that we're working with it, any other visual melium. In time you have to keep qualifying it

That's right. Well, there's a firward momentum 90

- In other words film can't to it (laughs). So I'm going to use that RH aspect of v. ieu I mean that's an important thing is for me to find the aspects of vides that are a lie to video and they use thom -- the qualities of viter and the whole limb of viteo, and not just try to treat tan ismothing that might be because I know a mething also about something else. I'm at 11 try man fil those qualities within the structure of what it is and that's no f them
- But I think there are several rum first and of the sliting vair o GH ellt me resthetic. An all to the fithe am tate to of the muchale, ke I full trat no tr , tile is as of t while I'm is me t . don't make a bunch of mate. , it it iver in the ourner, ind than the next day or never a his like it it is a lock a till from that deck to winther lank, became my much to but aw tob from the maps to thing. I first metall them of them or nace. If the materials and a netal section of the value of the track and the section of the sec Pt , form to that y we have with the tribe of tribe of the tribe of the tribe of tribe of the tribe of the tribe of trib notet with a second of the sec it any way
- The fire of the total of the arrane? I mean what are all the arrane is the arrane is the arrane in the arrane in the arrane is the arrane are arraned to arraned to arrane are arraned to arraned to arraned to arrane are arraned to a what ed tak a referr with Yaki w axtanoa no take
- Well editor, I acome to all hims contituen your part of AH the firm maker will towar a tring that came timber to fait that f.lm was invented
  - We lactually the wird came from we tig income

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FM Right. Well I'm trying to staywithin the visual experience pretty much. Film actually is the first visual art that has tire tryolved as far as I know

Well there's Stinhenge and things like that

GH That's an illusion

PD

GQ & see what you mean but that's not art as such. It's out of the

realm of what we're talking about

RH Paintings didn't move and so they had film. And then you had all of these paintings coming after eachother in implied time. So I'm coming after film with the idea of video. So with hat neritage I'm trying to figure out where the hell to go and what I have and what I don't have. In fact, I've got a real advantage because I've never made film. I've made about a hundred feet of film in my whole life. It was never... It was adted. Larry into an odited my film and it was a product of Gothock Corporation of Film integrang whatever and that was the end of that. So we did my film together

PD When was that?

RA A long time ago But that was my only experience in film so I can lok fairly freshly at the whole iden I what vides could do and the way to approach it. It seemed to see the post reasonable way to approach it it seemed to see the post reasonable way to a proach it was to just so back and do it again trease. That it all right tree States is it of one I. Let's do it again, we may make about four five vers one after looking at each no and the assumption of the ver on that we which is about the nativersual. Presidently four it fitsed as something else tended in a to tree the proof of the result of the theory elemins only perturbed and staut results with the feel and with it changes and staut results which it is in the feel and with it changes and staut results which it is in the feel and with it changes and staut results which it is the feel and with it changes and of the results of the resul

GM Or the battery runs out

i. two a rest tatten toping to he on each of at with the confine of the parabolic and the with and the wither and the with well and the distribution of the don't find a real need to edit.

of Contents are notive what you're talk as a satyrish of a section

and over even-a small bit of time, also ...

No in the condition of the condition of

H ave it ever sea a waite, to if to be a live attent of the

think I could, if it was just electronic

MR wrat you mak " f this "t was but in fam "-

.' Jimera makes de y u Ki w 'm not nitomas n with t really matter (laughs)

WE we call http://we.arabityty to ears storewise a with and as atts attrets having at tatter, and you's generative

H NT THIRK I LATE VAN ALLEN I'VN ' E VE , THE ER AF EREI TO, E A S, EVEN I I I'V VE CHOOME AND E B AF WIND WAI E DO OUT EET THE ", WHAT LEST ' QUINT BY THE TABLE E STRATE, E AND IN IN IN IS A ST. ALTER OF B, I I HE F

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Ralph Hocking and Sherry Miller interview 2/5/79

# OPEN STUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN NY 12507 fel. (914) 758-6308

CH (cont.). .about the machines to be able to reproduce something? Is that the question?

NZ Yeah, can you repeat?

OK I mean you're asking me if I'm technically capable of doing that. It's not really about image making, It's about my technical ability. And what I'm saying is that there's a gap in there, definitely a grey area in there because there are variables in the machine and exmething could have gotten dirty by the next time...you know just little, little things.

So that's why I'm saying I've come close
NZ Well why did you point to the camera as being the elament that would

keep you from duplicating certain

GK Because it produces much more of a complex—

like a square waws or something like that. Therefore if it's simpler it has less of a chance to be different each time it's turned on or, you know. Cameras are set up with an image in it. It would be much harder than to turn on a aquare wave and have it there

NZ I'm curious to know about how y) i're working towards controlling the wave form at the Television Center, where Paul Lavis fits into control.

ling and image

RH Well Paul's not controlling my wave form at all. When you're dealing with your terminology you're really controlling signs a That's the basic thing that we're dealing with either in soul or in viles. And you're dealing with a signal. That's a very general etatement. All right, now we ought to go from there

nright, now we ought to go arous cheet

I'm just caribas to know what you and the felevision center and faut

Lay a are ining towaris...are you still nostvot a what he is a ved of an getting away from the pot and controlling emby

The wit, you know, an outside couts, volta er

R. Yea Antrodai, the difficult was that the wife for are trying to consens the transfer of the constant and the constant and the constant and the constant and the consense has known computer of that I will anderstand because I don't convert the consense has known computer of that I will anderstand because I don't convert the consense in the consens

I tation while it that minerally and the transfer and transfer and the transfer and transfer and the transfer and tra

I tracked in the drawar of final y and the with or he and it and mirel bis another for the track and the another that are another to another the tracking to inderstand you has the or what we're not where the leading with the first asia issues that also

drent yre ate t what the vide a thus h t who at me and at the n race's which is the from there will establish the first transfer and the first transfer and the first transfer and the because I've understood more since then, if nothing class But what

# SIUDIO VIDEO PROJECT

#### STATION HILL RD BARRYTOWN, NY 12507 (6) (914) 758-6308

RH (cont.) ... I'm trying to do, in the long run, is to find a language that directly relates to what is happening. If I can't say where, then at least I can say something else

Are you both looking for the same language? ΝZ

I don't know if we're looking for the same language, no, I don't think so RH PD We won't know until we find out

But Paul knows a hell of a lot more what he's doing than I do. And KR

what I'm doing upstairs doesn't relate directly to the computer and we're trying to interface the whole thing I don't know if it's ever going to work, Ralph PD

Well it'may or it may not. If we keep fucking around with it we'll see RH what happens. But that's the nature of the whole thing

I don't see why it won't work GH

PD Well, something will work

It's an expensive attitude and that's the problem that we have now. You RH know, everybody thinks that we're not being directly productive or whatever

Well, alot of bucks have been blown on this computer I'd say four or PD

five thousand dollars you guys have invested in computer, now That's all? We had more like ten or fifteen or twenty thousand invested RH in that computer project

PD You're kidding

In developing hardware or developing the soft ... GH

Hardware and software and the people who are involved in developing this, RH yes

We spent about ten thousand dollars from the Endiwment and that incluies SM Don's salary, Walter's salary, plus Faul and the hardware

We spent more than that

RH And the malaries are more than the hardware, or at loast as much as the PD hardware. I'd say you've got about four to five theme and l'are worth of hardware there

And getting drewster off o. h. r ground in ject and that infring non-NZ

his time in the Television Center?

wall of a limited to their of you started out a that the starter at that relate to computer reject, will all the things that he atout, or rydiv operation, I'm sure the computer or ject would come to it least a tord of the total operator of what we're to a Sold n't know with a t it all but. I still say that we're armia your we lose to wanty on .. wand in the total nivelment. But I to it a ve a shit. I mean that's rediculous. Who cares?

Neil, to tell you what's going on ... PD

Yeah, the egunnings f from he a lar, dore sound .

NZ. Ralph has been try not to invince me to get a confirm of fraction 20 of months now And finally said kny Kaiph I'm interested, int's d something

That's le way t link it it I've been iffer in it to in a resonne -5.6

well that's the way . look at it. . mean jor"ve been trying to set me . D

interested . . no. I think I say this sign interesting thing. Are you interested R. In it?

I final y got interested in it. I mean I started thinking about it and I go. interested in the computer as ects as related to writing what is vides, and what has the months about vides related to the importer and the

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PD (cont.) ... attempt to form a language RH But my basic view point on this is the same viewpoint that I have -and I have it stronger about this project than what these guys are doing in developing a magazine. I think that it's incredibly premature because there's so much to learn about just the simple shit that I've got sitting upstairs as far as I'm concerned, And again I'l, xeep qualifying this and then I'll quit. The main thing that I'm concerned with is to try to get as much going in one time with people interested in, you know ... they can avolve and develop things that I don'tknow about. If I can find somebody to get this to happen, okay. If I can't, then fuck it. But it's not a life-support system as far as I'm concerned I've got what I need and I'm trying to see if some of these other areas plug together and if they make any sense to eachother So that's my approach to saying hey Paul, this is a possibility of something to explore for you.

I find it interesting. And I find it interesting as a way to ascape ... PD RM Well one of the reasons I kept saying things like this to you was you kept saying to me, "I'm interested in the arts. And the people who've made sense to me in the past have been potters and people involved in the arts " And I'm saying all right, maybe there's some crossoven at

this point

Well what happened friday which was ... I did alot of tacking friday PD Of course you did. Somebody had to and you were the only person who RH

knew what the hell was going on

Well what I heard coming back was people saying, "Ah. I see something PD happening here. I don't knyw quite what it is bit I see something ha pening " And the next step is to begin to prolice a little sper. and not anything more than that but a little paper that has some worls on it that may ramp, sign wave, a moster in applied ...

That's up to you. I have no les what to i ... RHT

Well I'm telling you what I'm going to do PJ

RH Go ahead and do it

And I'm telling you what makes sense to me. I'm saying, you know, sign wave...it's on paper and the plan is to make the computer understand these sorts of statements

M You mear wit for a mish while interface where him i at "rand" and it, would understand that?

w were the sign of the ations we us to simbols in Tabili them in is and of the most mative modes, but recomme ug them wit a morphone is not ruled out by any means It would certainly be more real time

Pretty hard to do, too. And you have proclems w t mean with the a crassian roce page, and the word rann-

In that 3 be of the time a cates right

. . . 1 word ramp

See that's a war of the cet from a a suffrm at me at the man with  $F_{22}$ 

Which is what we talked about, too 1.4

You can get into that

Light pens drawing a ramp instead of thinkl + ram: Sire. It before all of that comes , ). have to get a little sphere of KH. 100

#### STATION HILL RD BARRYTOWN, NY 12507 to (914) 758-6308

- (cont.)...influence going. And we're talking about control wave forms, we're not talking about x/y video on each point
- Right But it's still what's the fastest rate to communicate to the GH computer
- Well to Peer it may be some little thing that he can trace a wave form he drew out, as we've discussed. And to Willoby it might be ...
- The fastest way ... get that fucking ramp wave up there baby
- RH To Willoby playing little games his fingers, dramming his fingers ... But that's not practically the fastest way because in order for the RK
- computer to translate the particular intonations in your voice is a hell of a job
- Well year but you have one computer doing that and another computer listening to what that computer's saying. You dedicate a computer to listening to the person talking, the processor, and figure out what that person said or is saying back, and then another one to recognize what's going on. Okay, "execute the command trapp"." That's a secondary consideration. I mean all this ...
- When you get al. the computers togother, you have the same problems that AH. we've got trying to figure out what to do
- PD That's right. And if we were all computers trying to have this conversation it would be equally as sticky
- Yeah. It gots a little weird RH
- I mean the ray thank that I envision, and I was saying this when I PD was coming ap, as let's g vo a not come and of a language to find satisfy the second of the seco
- maxophones, and four tymany and I have the notation to ...
  Or you have four chi to ...
  As to me tation. I want to constrate t. I wunt to draw a нн Fu
- score in and draw half notes and larter inter and talk ab ut time in action.
  - You're talking about amplitude and ...
- Po More than that Music I move than annuityle and time
- we're not dealing with rhythm? 145
- well in a sense we are wall, we aren't, where wear no with who we take to he about what when
- wo citime and amplitude is a tity in this
- All right then what sless do we need? 10
- All right when whee side as we have at the right of the relax as we are the relax as which have a second of the relax as which have a second of the relax as the relax as which have a second of the relax as the relax as the relax as which have a second of the relax as t it's a different way of saying it
- Slope is time and ...

- Slope is a rate, two and four, let's sa,

  The partition, and the rate of the r +, t . 4 ". fforen" WEY

Ralph Hocking and Sherry Miller interview 2/6/79

## OPEN STUDIO VIDEO PROJECT

STATION HILL RD BARRYTOWN, NY 12507 tol. (914) 758 6308 0)24

Are you trying to define the ballpark? A multitude of different ways to define a controlled signal or a set of controlled signalls and their relationship

How about starting at the basic level of, you know, letters are time

and numbers are ...

Well we talked about that and we decided, or at least I decided that maybe numbers make more sense than letters because numbers define time and amplitude better than letters do

But letters define action better than numbers

Yeah but you can't do actions with controls GH PD You can do actions, though. You can say "RAMP." That's an action

GH But now you're back to the microphone

Okay so ramp might be R You don't have to go to the microphone. R PD may be ramp. H may be hold.

But I think as long as there is a chart one could learn just about GH anything that anything represented quite fast. I don't think that the

surface thing of hold- H is going to be that ... Well we're trying to directly relate this as much as we can to the RH actuality of what we know about it already. If you say ramp and you

put R and R is not enough, then RP may be the ...

GH True, but as far as identifying the language and the command that you want to dog To me, in seriously getting involved in communicating with computers and wanting to do something with it, if one develops a way of talking to it that's more dofin negwart is happening that ,s a language rather than as a description of something

We need the description, Cary. The process is that none of us want to get involved with learning Fortran or learning some language that

exists

WS Some of 4m do

RH Some of you do but ...

Not me but people I know WS

I do t mean a language that actually programs the ramps and then the language on top of that at that me count on type in 18, I mean a consumpe so that a merson of type in that level. The person has a training arrangly programs suppressed to the temporare. When we was necessary programs suppressed to the continue. going to get at those, correct?

Pb.

Trather was whe, salet to make the waves, lambs, actions of any one, two controls of the control and was the control and was the control and was fast they are a control and actions of the control action 3H it grammed. You can't just turn on a companior and say see. It's ext a whole language in it

Well that's the whole problem that Paul's got

Ki, Well What I'm referring to a that that landlage is already . there. The ramps are already there, right? How to the artist going to get them out?

A4 i o telling you now We're goin to get aul to teach us how to put for into the mornine. 30's το τα' of all f these so sets t at raye t, take place it machine larguage in writterer le ell tie ty ret the oppositer convince, that no means a cam

I'w at that point that's where handerstood That language, history GH for Prove I the etay the aid that we have

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(cont,)... than if one were to do the language in numbers that would represent time and voltage. And you could actually do a much more, as far as scoring something....it's going to make much more sense than having SP. TRI ...

I think you're right if you're working as an individual. I'm working as a componention leveloping something that people can somehim easily

identify with whi don't know shit from sai bla

We're not or solid ag outher thing. In other wiris, this lang age as not formed yet. And as we said frillay, let is not specially the liea of somerie working exclusively in time-amplitude courtinates. In other words, a time-amplitude coordinate would at the fifth frame at this voltage level and at the sixth frame this voltage level entered as 5,4 and 5.5. You have this general, hopefully, a program, which is what it is, which understands at various levels. In other words, you're writing a line of do this now, and do this now sight be arrive now at a certain voltage and time coordinate or "right now start producing a ramp with these parameters or "right now start producing a night wave with these parameters" "right now start producing a sawtooth wave with these parameters"... I mean the idea is, in the next month or so, to develop the range of this language Not to pin it down but to say okay let's develop a range of the way people want to deal with it. Now here you're saying "okay I want to deal with it in timelamplitude coordinates."

No. I'm just talking about how yours going to talk to it no matter GH

what's in it and how much it can do

Okay. How do you want to talk to it? What's your ideal of howyou want to talk to it?

I'm just triking monut it. I can't tell you how lary will ... GH

He wants to talk to it in whatever exists the way holy to be it RH Wel Wirly's tacking to it in mach no cangulage to a contrave. PD language, tacking to it as our siture is page of the computer

Oway but that's not what I mean 38

which means you wo to anow row to set something to If you want  $F_{\nu}$ to generate a ramp you have to ...

241 That's not what I meant

New I'm or fades. I trius t these was what y a newst П Tin till i this is with the till with the matter and the till with the matter and the matter and

being but can't a ran in it can't a lawer to P. or Property to the term of the SH

AP which was depresent rame in your head EH.

It respects that in my ode to the solution where we prove senting a rump of the language that Know where a spacesh

Tannow that I real so that A'llam agen . it this nother 3.8 rated in committees to trat legice out I think that a lar in e that would be voul, that would govern a case care to constitute the most acceptant.

trought to graine by the s very such mount of section of at a first as ect. first the the direction half the

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(cont.) ... And the practical aspects now have to do with not buying RK more machines that can translate things in individual form or translate th . to . on the audial form, but that we can type into, so we're gotting a language that we can type into the machine. in fact we're going to try to take that one step further and try to type things into the machine without using the teletype, which is something that raul and I are going to battle out the next few days

GH Without teletype how would you get into the system?

RH I was thinking about a chisel and a hammer (laugho,

I think it ought to be a cadiliac. We'll put your cadillac up on PD blocks and with the steering wheel the excelerator and the brakes ... No what we're talking about is a CIT display of what's going on instead RK of coming out on paper. So you get rid of the mechanics You use a

keyboard but you don't use the machan onl devices

PD There are alot of ways to go in this, Gary. I've come into this with very little preconceptions about how we ought to talk to the computer. I know how to talk to computers on the computer's level because I've dealt with that for a long time. I've always had to deal with a computer as a computer

Very powerful, that tape But I felt that the going further and further GU into the textures was vary interesting in itself

RH Yoah it is. The going in is interesting and there's a whole long space in the middle that is not terribly interesting, and then coming out of it is impossible. Besides, the part that has always face nated me te getting in there

đu.

T'm always interested in getting but, Walph. I always jet in easily. WS. It's gett ng out that's a groblem for me

RH That's what I'm saying ( augha)

I know, I know but you're too lucli for me. I have to cimo flage it WS with language

Where , that bottle of souton? PD

Well Halph you've given as alit more than we barga et for. It's going WS to take us a long while to digort all of this

Well, I'm still working on it RR.

WS (laughs) Godspeed Awful good scotch

FĎ It's probably older than you are RH

PD I just never heard of it

How much a bottle? WS

RH A boogle?

WS A buggle

I think it averages out to about eight dollars a bittle Ph.

That's a good buy WS

In fact I should have a few more bottles from there waiting for me ЧΗ

You wall to said have an unlimited supo y ws

RH No? You mean there are limits? Wait a minute turn on the recorder WS

again, I'm interested in the bimits. We didn't seem to get to the limits. It seemed so vast. If I could have some limits then Id be able to deal

w.th it more

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- Do you want today's limits or tomorrow's limits? (laughs)
- Just any limits so I can have a perspective on the whole thing. I WS got lost way in the middle. I was floating around ... limitless ... It seems to be limitless .. I have to get an anchor
- I thought the journey into the textures was really ... I thought you would go alf in until you couldn't go any further
- RH No I have to get out
- No I think I'd want to stay in there. It's really quite disorienting GQ. in some way
- The only thing I could think of doing with this equiptment...this was the first portapack that I got and the portapack wasn't given with playing back. I had to take the tape off the portapack and then put it on a playback unit. So having those two units I said, well, I'll go back and forth and see what I can do with two tapes and I kept rerecording and went into this project
- It's pretty wild to recognize the space and things in the space. I know where that was and I saw the picture of you, the rotating picture
- Yeah I recognized that, too, Ralph. We all recognize that space. I think ithbasic video space located in the basement in binghamton
- PD Ralph, I was around here long before I ever came. I came here in 74 but we used to make cash runs to Binghamton .n 71. Binghamton is a major supply distributor spot. Pounds and pounds of hash-that's how I paid my tuition for my last two years of school. You have to flow w th the times
- RH As long as you don't get caught
- . . (casual drugisms. .) . . PD How many other video magazines are thore?
- NZ There are commercial magazines that deal with equiptment
- Po What do you think about this inguage, salphy I've been thinking about it an awful lot, I have to may. It kept me awake quito a while last night
- My only premise in the language is to try to find some way to relate RH the language to function. What Paul is talk ng about is deal no with the parametriz of ising a keyboard and now you deal with larg age.
- Oh, the memise one that I tal' happen on the Kaybhar . That's the difference I thought the infference was to make it feasa to to en with the computer is a imple k infiniterface
- as But there are many ways to make the thorn happen. It's not simble
- And there are many may to make the on a neglect it is not given a content of the needle to the term of the needle to the
  - The little to the second of th
- you could have had all of this done Do you like the Kinks, the rock group? They' & shrilents. I'm started . the ear's xties an' they're stil. #1 now

### STATION HILL RD. BARRYTOWN, NY 12507 tel. (914) 758-6308

Ralph, do you work just about every day now?

On this stuff? No, I work mostly on weekends RH Most of the time he deals with trying to tell a mixed audience how PD the low level is black and the high level is white

They're catching on

Gary just suggested "OHM" for the title. It may be esoteric and a little bit technical but ...

I'm looking to get the average intelligent college involved person. RH I mean I'm leveling off at that point. I don't think that we're going to get too many people from the Ford Motor Company assembly line involved in this

I don't know. We're never going to know how this is going to work

until we can take a guinea pig sort of person after something happens ... The thing that has happened, Paul, either because of you or because of time, as Sherry said, this is kind of the way Walter was going, but the thing that happened around me and that had to deal with time and with voltage is probably the most sensible thing for me so far

I think it's sensible because it isolates an area that can be handled. I feel comfortable with it as a delineation of what can be done. . It

may not have alot of potential ...

You know one step beyond is dealing with totally common words like red and orange. My fantasies, initially, were that the computer was going to do everything for me. Now I know that the computer is going to control voltages and give commands on certain parameters to devices outside of itself. So I have to know the devices and I have to know how to tell the computer to control the devices

Which means that the computer kind of makes it even harder for you in

alot of ways

Well, right now. But the reason it's harder for me is because I don't RH know what to tell the computer to do because I don't know enough about what I'm doing in the simple knob twirling process

I think you should use the giant audiosynthesizer until everything else

gets developed

Yeah, but if you put the giant audiosynthesizer on the computer you RH get the same problem. You've got to tell the giant audiosynthesizer what to do

There is nothing wrong with not using the computer. The question is,

can you use the computer to do something

I wrote two or three grant requests this year that were based on trying RH to find space between analog and digital which had to deal with voltage control, oscillators, and the kind of stuff I'm doing now, that nobody's done so far. I think there has to be that kind of progression Well I think alot of people don't understand it. I mean most people

are brought up in the tradition of analog and ...

Give me a volume control and I know what I'm doing (laughs)

RH You tell them that if a volume control means 1,2,3, or 4 and not turn PD it and it goes louder, people freak out 'cause they don't realize that there's this discreet continuum

at the same time, Paul, with this group that I've been talking about, these kids ... I've been at it for three or four weeks now and those fucking people know what a sign wave does. It took me seven years to tighte out what a sign wave does

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You haven't shown them what an oscillascope is yet?

They don't know what an oscillascope is How are you planning on controlling color? GH

I'm not planning on controlling color. I'm planning on providing PD knobs for people to plug in any way they want to plug in. If it

happens to get plugged into color, fine

You control color by voltage and amplitude, or voltage and time, say Like , for instance, David's calorizer. It would be much more complex GH because you'd have to have three signals to got one color, whereas if you had a phase shifter, at a main, it would be only one letter or one number representing the color

So we're going to deal with complexities in that relationship The point about the computer, though, is that I'm making no statements about color whatsoever. We'll produce that control voltage and you can plug that control voltage into whatever you want to

and you have to figure out what the voltage does RH PD and what it means to you is another level. Here it is and you can define It in these terms. But the symbolic attachment to meaning -- color, key,

clip, whatever, is higher up

RH I think the Jones colorizer is, in some ways, be the most inefficient possible machine to plug a computer into because there are too many controls in it. iou ve got so many parameters to deal with in that machine that it's going to drive you crazy. So what you have to do is set a few of them and then plug a few things into the other things Well, yes and no. I mean where all the knobs and things are multiplied GH

is the color. That's where all the knobs are Who the hell needs a voltage control on the pedestal and the main?

RH All right so you don't voltage control, you just leave it set

and another example is that if my keyers are any indication of what the range is on some of these controls, out of that I'm dealing with this

GH So am I on mine. He still hagn't gotten that taken care of

Fortunately I've got bias knobs on my outputs and I can go boom boom boom in that range. There's no way you can deal with the entire range in the keyer. You're always working somewhere in the middle. idea of grey level keying is rediculous. It doesn't key on grey levels at all. It doesn't come close. Ive tried it. I've tried to pick out certain areas of grey, and there's no way that I can take the two controls that I have on my keyer now

GH You mean if you had both keyers on the same image PD You could do it with a position switch in a well calibrated system.

There are calibrated colorizers and calibrated ...

That flip off from light to dark that I showed you upstairs? I've got three levels of voltage and I'm going to go from the darkest to the lightest. It's all I can do to get everything set to go to light to dark. Now if I want to go from a grey to a lighter grey there's no way, I have no idea what your machine's going to come out like but I know my machine won't do it. I don't ncessarily even want to do that because I'm still dealing with the extremes and trying to figure the whole thing out. But David's design on the earlier keyers, which is what I have, are ...

GH Yours go much harder

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Really? Well my soft heads are like fades

Right that's what mine are like too GH

Well it's nice to know my theory of it's being in an infant state is true Just Ming the pallet together, just beginning to figure out that there is such a thing as titanium dioxide and you could mix it with

pitches to make white paint

Alot of people have come with machines where, when they work they work and when they don't work nobody can fix them

Well you can fix any machine, but you don't know what it was meant to do originally and you can't fix it back the way it was

RH If you have a schematic for a machine you can fix it. Hwi hasn't put out a schematic for his machine so you send it back to him and hope Lot's of luck he fixes it.

How many machines does he have out?

Three or four that I know about, Aabe has quit. I mean as far as I know he's not doing anything

What about George Brown?

RH I don't think George is doing a hell of alot

So Dave's going to come out on the market at just the right time. But -GH someday somebody's going to throw the whole god damned thing into whacko and take it to David and say "here, fix it for me" and David's not going to have time to do it and that's going to wipe him out because somebody will say "all right, this guy won't fix anything," so he won't back up his systems and that's what Sony and these companies that keep in business do. They develop a whole service organization

PD You have to develop a service organization to back up everything that Jones ever put but. I think I could probably fix anything that Jones ever built, but the question is do you want to (laughs)? Is there any

fun? Is there any good times?

You have to be fairly knowledgeable about what's going on in order to fix it. You can't hire someone to come in off the street who knows the common denominator of fixing a television set by following the schematics and realises what's going on because there's nothing to follow Well there are these levels of craziness. I mean I've followed some of

Dave's designs and he designs kind of like Escher would put together a

drawing

I've got some drawings that you wouldn't believe but they work RH DO you mean in terms of how they look or the actual design?

GH No ,no the ideas of what it should do. You're talking about a phase PD shifter. I worked on a phase shifter at one time, you know, how to build a good phase shifter. I remember having my mind totally blown because I'm pretty into straight forward ideas. I don't like to do obscure things. Dave was getting into this convoluted approach to phase shifting which was; this amplifier has such and such a delay and then we put it through this other amplifier and then back through this one and speed back and the delay adds here and subtracts there, and this crazy ...

RM Do you know what Jones aspiring are? If in doubt add a capacitar. I've got boards upstairs that have so many capacitors on them you wouldn't

believa it

My keyer has about thirty of forty canacitors on it GH

STATION HILL RD. BARRYTOWN, NY 12507 tel, (914) 758-6308 PD Well David is stuck back with the discrete transistor design. I mean I did a little discrete transistor design in electronics but never at the level that David is doing it. I'm used to designing with blocks. I have integrated circuits and I buy an amplifier with these parameters and I read in the manual that it has this gain and this bandwidth and so on, put it in, and use it. David builds three stage class A amplifiers out of transistors. I'm not at that level at all. I mean I could follow what goes on, but the internals of building amplifiers is not something I ever had to deal with 'cause I don't build them I guy them off the shelf

But I think that has something to do with some qualities. GH

It's a comment on the difference between the way I wenthings and

and he views things

I think that s Treason why the coloring in the David Jones colorizer is the way it is. It has developed out of analog systems rather than integrated chifts

PD Because he can build it exactly the way he wants it. He can optimize at any point. He can degrade it at any point. If I were going to design A system I'd be hard pressed in alot of cases to pull off the kind of

real diddly control that he can do

Then there's that whole thing of being able to standardize it so that he can produce it in some quantity and it will be a stable system. Because with the system that we have at the Center, there are just some things about it like we're not sure how to set it up

He's there, though

He's not there enough and I don't have enough control over it to utilize PB it efficiently. It goes out of tune easily It's a crasy fucking machine

It's beautiful, Ralph, is what it is. And we don't know how to do it.

It's that kind of dependence That's cleaner than some of the boards he has built

The keyer that he had didn't look like this, though, at all. Is that the GH

No that's the number 3 keyer. He and I didn't speak to eachother for months because he didn't fix it and he said I ripped him off and blah blah and blah blah and blah blah. We finally got ourselves straightened out and he built this keyer. It's the best god damned thing I've got. It will do all kinds of weird shit. It's really a pretty fair line regulator which is not easy to come by

You mean the olip is non-linear PD RH I have no idea. All I know is the god damned thing makes lines and .

it has got soft edge and it goes into positive and negative and all kinds of weird shit. He hates the design now but at the time it was a

Yeah that's the problem with designers. They grow

I'm very happy living in a world of prototype. I'd rather be there,

actually

SH T would too And there's no way in hell you could ever figure out a way to duplicate the god damned thing

GQ Ralph it has been very terrific